AUGUST NO. 40 FDC 50¢
A WARREN MAGAZINE

FAMOUS MONSTERS OF FILMLAND

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YOUR 50¢ REFUNDED
See Page 70



IN OUR SPECIAL 40TH ANNIVERSARY ISSUE

HORROR HOTEL!

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IN OUR SPECIAL 40TH ANNIVERSARY ISSUE

HORROR HOTEL!





Well, what are YOU staring at? You'd have a big head too if your picture was featured on the inside front cover of the world's first & oldest filmonster magazine. Come on inside and enjoy our 40th Anniversary (40th issue, that is—not 40th year of publication). You'll meet a lot of old fiends and make some new . . . chances are you'll stick around for our 50th Anniversary issue—provided this one doesn't frighten you to death or cause you to die laffing.

FAMOUS MONSTERS OF FILMLAND

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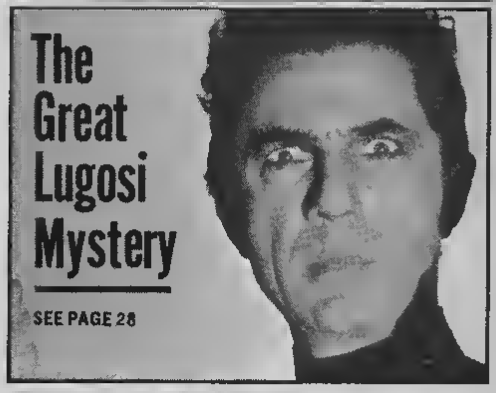
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Monster Mix Up

horrors, these titles are really scrambled!
can you eggs decide which is witch?

Demon with Bloody Hende?



The Mesk of the Demon?



death of a printer's devil

A "printer's devil", in case you've never encountered the term before, is a young fellow who's learning the printing trade and helps out around the shop.

All you frustrated filmonster fans who *tried* to play the game of Monster Mix-Up in issue #39 are cordially invited to the funeral of *FM's* late printer's devil. In fact he's not only late, he's former and he's dead! He murdered *us* on p. 49, lastime, by running the wrong picture, so we killed him. What you *should* have seen there was a foto from THE BEAST FROM 20,000 FATHOMS—*not* a shot of Bela & Borland in MARK OF THE VAMPIRE. No wonder you were all confused and couldn't figure out the game!

Our ex-printer's devil would personally apologize to you except he's tongue-tied. That is to say, he's now wearing his tongue in his shoe.

guess again

Have you ever seen THE BEAST FROM SPACE? Counted THE 27 DAYS OF PLANET SIGMA? Screamed when MONSTER MEETS THE GORILLA?

100 chances out of 99 you'll say "No"—unless you happen to be a monster fan from Germany, where THE BEAST FROM SPACE was what they called Harryhausen's Ymir (that came 20 MILLION MILES TO EARTH).

Or a creature-feature goer from Spain, where THE 27 DAYS OF PLANET SIGMA (they must have long marquees over there) was their title for our thriller, THE 27th DAY.

Or a horror addict from England where MONSTER MEETS THE GORILLA was the British retitling of BELA LUGOSI MEETS A BROOKLYN GORILLA.

other places, other titles

THE MAN WITH THE ELECTRIC VOICE sound intriguing? It's the English name for a strange one from the early 30s that you might catch on TV some time. Title: 15 WIVES. (*That's* pretty fantastic!)

Care to make A PACT WITH DEVIL? That's the film the French go to see when they want to watch Ray Milland, ALIAS NICK BEAL.

Like animation pictures? Try THE HAUNTED MONTE BRAVO if you're in Germany . . . and want to see THE BEAST OF HOLLOW MOUNTAIN.

Correction from last issue (that darn printer's devil again!): DRACULA is *not* known in Japan as DEVIL MAN KORAKYURA but DEVIL MAN *DORAKYURA*.

fasten your thinking caps

OK—it's your turn now to puzzle your brains. Both of them.

We present for your inspection 4 fotos from horror or monster movies.

One was in 3-D.

Another was based on Guy Endore's book "The Werewolf of Paris".



New Switch on Old Witch.

These are all the clues we can provide.

For the rest, we'll reveal that in Germany they call one of them THE HOUR WHEN DRACULA CAME and in Italy they name the same film THE MASK OF THE DEMON.

In Germany they call another of them THE DEMON WITH THE BLOODY HANDS.

THE HORROR FROM THE AMAZON is how the Germans refer to another of the pictures.

And NIGHT OF THE WEREWOLF is what the French say when they go to see—oops, almost gave it away!

Your task: figure out which title connects up with which pic and what the American titles are.

You'll have till our next issue to figure out the answers. Then there'll be a new batch to puzzle over.

Good guessing!



This is tha foto from BEAST FROM 20,000 FATHOMS you *should* hsvs sssn in tha lsst issus of FM. In Gsrmany thsy callsd it PANIC IN NEW YORK.

Shs's from ATOM AGE VAMPIRE, in England known as SEDDOK, SON OF SATAN.

Thsy inhsbit THE HOUSE OF DOOM, British titls of ths original BLACK CAT.

Martians from INVASION OF THE SAUCERMEN, who becams HELL CREATURES in Eng.



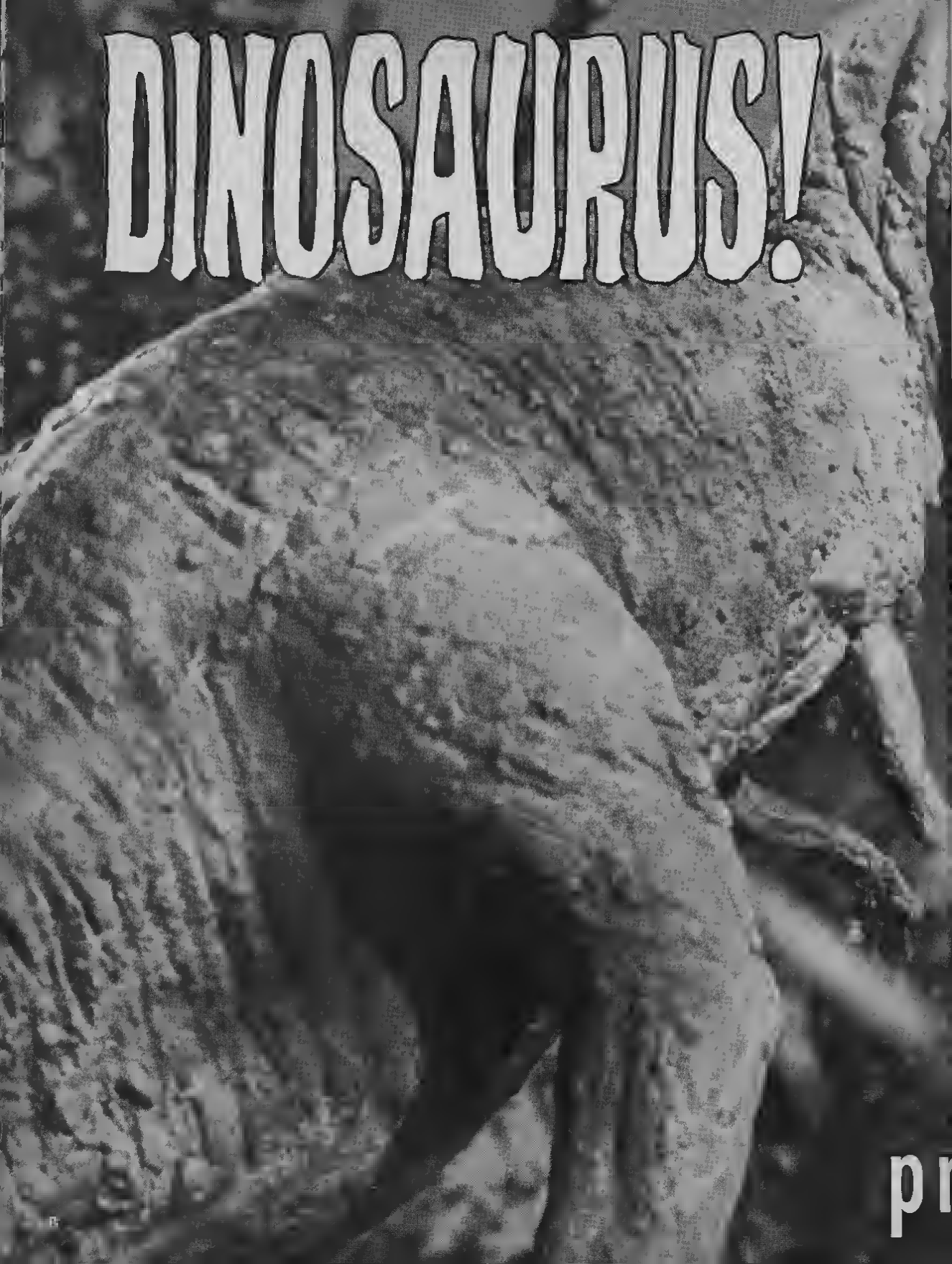






Something's fishy here: could this be 20,000 LAGOONS UNDER THE SEA?

END


DINOSAURUS!



peril from the rehistoric



Sing Along with Rex!

it came from water space

THIS is the story of a construction company that uncovers two dinosaurs and a Neanderthal man as well. The setting is a small tropical island.

When the story begins, the construction company is blasting out a harbor for the island. As the charges start to go off, a little boat is spotted. A blast goes off near the boat, causing the cold packed picnic basket to topple into the water. Betty, the occupant of the boat, decides to go after it. Bart Thompson, another occupant, disagrees with her intentions but it makes no difference to her. She dives underwater. Bart swims after her and almost immediately the two are confronted by the head of a great *Tyrannosaurus rex*, migbtiest of the extinct dinosuars.

Later the construction company hauls the dinosaur up along with a brontosaurus by use of a crane and these creatures are laid upon the shore. O'Leary, an island alcoholic and would-be village idiot, is put in charge of watching them for the night.

reborn by lightning

In the meantime Hacker, out looking for an "angle" to swindle people, discovers an unconscious caveman in much alongside the dinosuars. He hides the newly-found money-getter for a later sale to scientists in America.

As night falls a storm rises and cuts off the electricity to the village. The lightning strikes once more—but the bolt revives both the dinosaurs! First O'Leary meets the caveman who breaks into the cabin, and when he runs outside, dynamite in his hand, to pursue the housebreaker, he meets the Tyrannosaurus.

O'Leary is killed by the dinosaur as the cabin blows up.

Hearing the explosion, Bart & other townspeople come to the shore.

"Not a sign of anything, Boss!" says Dumpy, one

continued on page 13



TYRANNO POWER SURE KNOWS



HOW TO MAKE A BRONTO SORE!




The Boy & The Bronto
make friends pronto.



continued from page 9

of the construction men. "O'Leary & everything—gone!"

"Including those dinosaurs?" Bart murmurs. "It's just not possible! This island is without power and right now two prehistoric monsters are somewhere in that jungle, *alive*!"

he axed for it

Everyone heads for an old fortress for safety from the monsters. Meanwhile, Julio—a boy from the island—makes friends with the brontosaurus. The caveman comes to Betty's mother's house and she makes an abrupt exit in her chair. Julio next takes leave of his brontosaurus and makes friends with the caveman by giving him food, but Hacker & his men come to seize the fugitive caveman. The two escape, however, when the caveman hurls a pie in Hacker's face.

Thus it is definitely established that the Neanderthal man was the ancestor of Soupy Sales.

Julio & the caveman ride off on the brontosaurus. Betty sees and pursues them but runs unfortunately into the path of the Tyrannosaurus. The caveman leaps from the brontosaurus and casually diverts the Tyrannosaurus' attention by burling an ax into its face. He then carries Betty into an abandoned mine shaft.

The brontosaurus is attacked by the Tyrannosaurus and Julio tries to help his prehistoric friend by hurling rocks at the attacker. Eventually the brontosaurus is wounded and falls into a quicksand pit and the angry Tyrannosaurus turns his attention to Julio.

But again the caveman rushes out and whisks Julio to safety.

The Tyrannosaurus takes a dim view of this event and pursues them to the mine shaft to lodge a protest . . . or protest a lodger. Little by little the monster tears away the rocks at the shaft entrance.



"This crana ia a pain in tha neck!" saz a vary vaxad Rax.

tyrannosaurus wrecks

Dumpy & Bart are outside looking the situation over. They have some home-made gas bombs wbich are thrown at the beast.. Hacker slips into the cave thru a secret entrance. The beast runs away as the gas begins to irritate his sinus cavities, and Bart & Dumpy rush into the shaft—right into Hacker who is holding a revolver. The caveman tries to jump Hacker and is shot in the arm, and the noise of the gunshot causes a mine cave-in. Hacker flees and is caught in the rockslide, and the caveman holds up a support just long enougb to allow the others time to get out. Then the slide crushes him.

The people at the fortress have been busily working on a moat to be filled with oil and then set afire, to creat a barrier of flame to ward off the Tyrannosaurus. The beast comes and the plan is put into operation, apparently successfully, at least until tbe oil burns up.

At the crucial moment Bart comes along with the crane and prepares to do battle with the Tyrannosaurus on more or less equal terms. After a few moments of exciting struggle, the crane arm strikes the monster a perfect blow and the creature is hurled off the cliff to a watery grave.

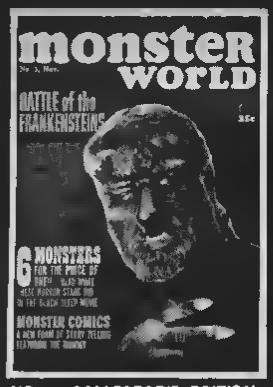
This Jack H. Harris production starred Ward Ramsey, Kristina Hanson & Paul Lukather, with special effects by Wah Chang & Gene Warren, and was made in 1960 in color by Fairview Productions and released thru Universal Pictures.

The animated monsters themselves were built by the master hand of Marcel Delgado, creator of King Kong and the Lost World models.

One interesting scene was that of the Tyrannosaurus wrecking an island bus. This stop-motion sequence was good to create a terrible feeling toward the monster.

Other scenes of relative worth were the battle of the brontosaurus & Tyrannosaurus, and tbe Tyrannosaurus & the crane. A similar scene—altho mucb more effective, smooth & realistic—could be found in THE ANIMAL WORLD.

DINOSAURUS is nevertheless worth seeing. **END**



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NO 2—THE MUNSTERS



NO. 3—THE 5HE CREATURE



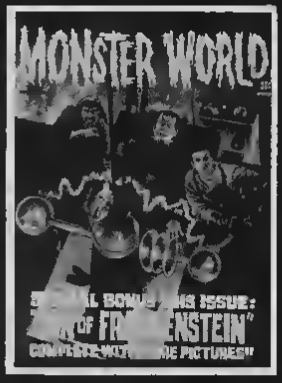
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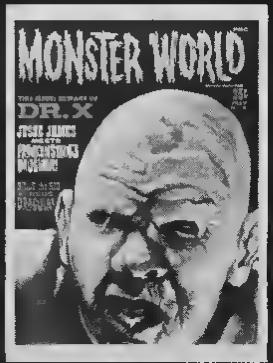
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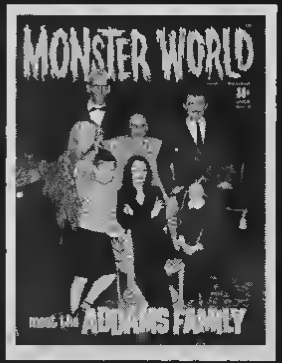
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HORROR

HOTEL

--where the guests are ghosts!



Hsnd of horror turns guest into ghost st ghastly hotel.



The village cutups, a couple of real knife people.

village of the dead

PROFESSOR" Christopher Lee, doctor of devil-try, sends innocent young student Venetia Stevenson to her eventual doom when she comes to him for advice on the history & practice of Black Magic in America.

"Whitewood is the town for you," he tells her. "This little village in Massachusetts has a heavy heritage of witchcraft." Salem was more famous—or infamous—in the dark dread days of witch-hunts & witch-burnings but it is in little known Whitewood, he assures her, that a residue of witch-craft still resides.

Venetia's brother, professor Dennis Lotis, de-rides Lee's recommendation, and student Tom Naylor, who is fond of Venetia, finds the odd no-tion of her delving into witchcraft obnoxious.

Nevertheless, Venetia sets out for the CITY OF THE DEAD (as the film was called in England) . . . and her involuntary date with death.

"just ring for doom service".

This film, one of the early efforts (1963) of Mil-ton Subotsky, who was later to give you THE SKULL, DR. TERROR'S HOUSE OF HORRORS and the brand new DEADLY BEES;—this film was the picture which introduced the famous catchline about "doom service".

Venetia arrives in Whitewood to find it laden with an atmosphere of brooding evil, a strange decaying town, like something out of Lovecraft.

The only hotel may have once been the local version of Grand Hotel but it now more resembles Grand Guignol.

The proprietress of the inn is Patricia Jessel. The inn is headquarters for witches & warlocks. All manner of diabolical things go on in the inn behind locked doors.

From the moment she arrives, Venetia is marked to become one of the Inn Group.

"the blood is the life"

Altho no one would guess it, the inn's owner is 300 years old.

Blood has been her vitamins.

Herself a witch, she is in league with the Devil, and periodically makes sacrifices to his Satanic Majesty in order to prolong her own life.

In the blood of Venetia she sees a renewal of her longevity.

A blind minister, Norman Macowan, senses the evil in Whitewood and in Patricial Jessel. "Go, girl!" he warns Venetia. "Leave, before it is too late. This town is in the hands of the Devil and his disciples. They will destroy your body to get your soul."

But Venetia is too modern-minded to fear witch-craft—and for this she pays with her life.



At the mercy of the merciless devil worshipers.

And someone forgot to call the Fire Department!





Burned, Witch, Burned!

On Candlemas Eve the foolhardy Venetia spies on the rites of the devil cult, is caught—and made a human sacrifice by Patricia Jessel and her coven of 13.

victims of evil

The minister's daughter, Betta St. John, fearing for the safety of Venetia (and not knowing it is too late to save her), tells the father & boyfriend of Venetia of her fears. Shortly after, her own father is found dying.

With his last breath, the blind minister tells Venetia's father: "The cross—the shadow of a cross. Catch those devils together in the cemetery and throw the shadow of a cross over them. It will—" And he is dead.

Betta herself is kidnaped by the witches & warlocks and taken to the nearby cemetery for sacrifice. To our surprise & horror we see that one of the black-cowled figures is—*Christopher Lee!*

at war with the witches

The Witching Hour approaches.
The dark disciples of demonic powers gather about the captive girl, preparing to offer up her soul to the devil.

A knife's keen edge poised at her throat, she trembles in helpless terror.

The clock begins to chime the 12 tones of midnight.

The evil 13 begin their incantation that can destroy.

At the last moment, Professor Lotis & Tom Naylor, acting on the advice of the dead minister, save Betta from the blasphemous fate—and all the fire & brimstone of the Devil cheated break loose as Satan rains the fires of Hell on those witches & warlocks who have failed him.

The cemetery becomes a pandemonium of shrieking figures, flaming bodies, smoking shrouds, as the dying devotees of evil crash blindly into each other in their pain & agony.

After it is over, Patricia Jessel's charred body is found back at the hotel, behind the clerk's desk of the inn.

And above the dead body our attention focuses on a plaque on the wall which reveals that she was burned to death as a witch on the same site —in 1692.

Said one reviewer: *A spine-chilling melodrama enhanced by eerie setting, ace production & direction, as well as competent performances by the entire cast. In spots, truly horrific!*

END

YOU AXED FOR IT!

No requeet too lerge (like GODZILLA) or too emall (like THE DEVIL-DOLL) for Dr. Acule. He does hie beset to setiefy one & all. So keep your lettere & ghoetcerde coming end check thie dept. eech iesue to see if YOUR neme has been eelected for e thrill etill from the paet. You cen contect the ole Shock Doc at Dept. UX4, Famoue Monetere, 420 Lexington Avenue, New York, N.Y. 10017.





Fraid-Wreck March aa Mr. Hyda for BARRY NORMAN, BRUCE JONES, BRUCE HALLENBECK, TONY TIERNEY, JOE SAVICZ, TOM RAY, OONALO POTTS & BRIGETTE COLONNA.

YOU AXED FOR IT!

Right, PETER LORRE in *THE FACE BEHIND THE MASK* for HOWARD SWEDOSH, LARRY RICHARDSON, JOS. PALLADINI, MIKE KENNEDY, RAMONA CHRISMER, MILTON MILEWSKI & CHARLENE KRASNAI. *Below,* incredible creeture from "Counterweight" segment of Outer Limits for RODNEY E. HAMMACK, FRANCES WETZEL, GRIFFIN MITCHELL, MITCH EVANS, BELLE ROTSLER, DAVID BIRKMEYER, PERI TRAVEE, R. MOIR & KAREN GRAY.







THE BARON OF TERROR, alias *BRANIAC*, returns for MICHAEL MORRISON, BOB ROSEN, VINCENT MARCHESANO, DAN GARRETT, JOE SCANNELLA, FRANK J. STASIO JR. & ROBT. WHITE (of Santo Domingo, Dominican Republic).

"Now none of that back talk," says Karloff to Lugosi (Bela seems to be lying down on the job) at the climax of the original Universal *RAVEN*. Shown for JAS. CALVIN SEXTON, WM. KELLEY, JACK MADEIRA, BARRY SHELTON, BILL SHERMAN, HOPE BEENA, STEPHEN MOE & ROBT. ELLIS.





LON CHANEY JR. as Larry the Lycanthrope (aliaa *THE WOLFMAN*) for CARL DEL VECCHIO, ROGER POLIVKA, MARISA MELATTI, GARY PACHER, JOHN MROCZEK, ALLAN ROZA, BRIAN STANDLY & ALVA ROGERSONS.

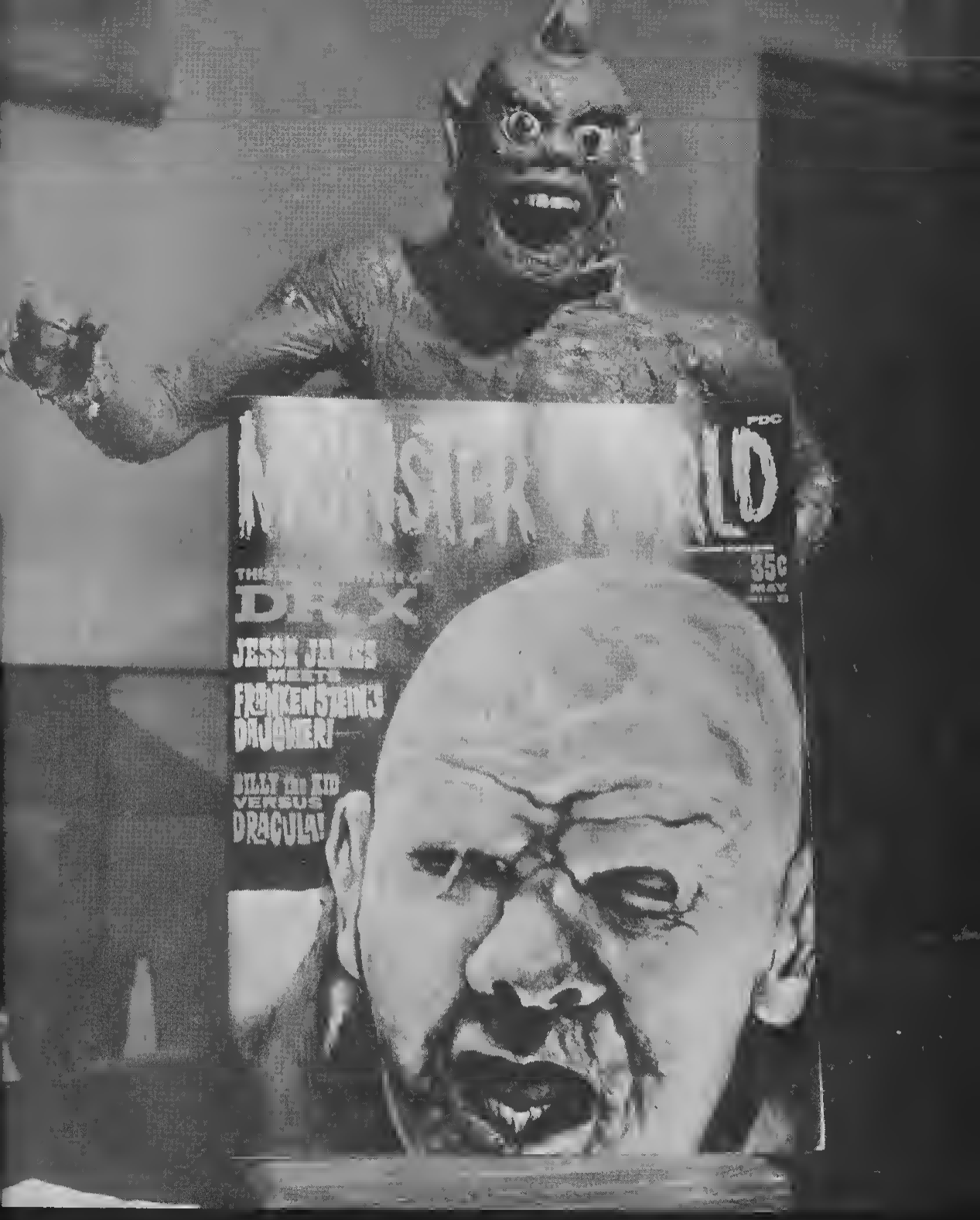


A brand naw foto of TOR JOHNSON as Lobo for TOM PREHOOA, SUNRISE BEAR, OIANE CATALDO, LAWRENCE OARNER, DAVID MENSER, MILTON KERR, STEPHEN STEWART, JAS. PARRISH & MARTIN WILLIAMS.

Two *new* monatara from *THE GHOST IN THE INVISIBLE BIKINI* shown for SUE MURRAY, VICTORIA AMAOOR, TERRI WATERSTRAOT, SHEILA MUNOT & SHERRI MELLEIGH.







This exclusiva foto showa 2 thinga: tha aiza of the monstar in *JACK THE GIANT KILLER*—and what such an animation modal looka lika today, four yaara aftar tha pictura. Shown for BDB HOWARD, THOS. HEINRICHS, LEWIS HANCOCK, GARY MUTZ, LINDA PREHODA, RICKY HARRISDN, DELRAY WISE, JOHN GARRISON, ALFRED AMARANTI, BILL WADDELL & DAN CURCID.



Wolfmsn Jr. from *I WAS A TEENAGE WEREWOLF* shown for OARRELL BAKER, SUSAN BRAOBURY, LEE BROCK, GARY BURKHART, KRIS MICHAEL GOODMAN, KEN GREENWALO, ALAN HINES, OENNIS HALLFORD, OWEN HANNIFEN, HANK HARRISON, GEO. HIATT, MIKE HOGAN, CHUCK INSOLO, PAUL ISRAEL, SCOTT JACOBS, RICHARO M. JEFTS, ROBT. KIM JR., OAVID KOSKI, CALVIN LEE, ROBT. LEIVIA, ZEKE LEPPIN, MARTIN MARGULIES, GAVIN MARMOLJE CAREY, OONALD J. CARPENTER, CARL CAUDILL, HARLEY COATES JR., MIKE COLE, ALEX COLLINS, JEFF COOPER, JR. & STEVE MASS.

YOU AXED FOR IT!

Outer Limits crssture (pags opposits) for JEFF KNOKEY, MIRIAM KNIGHT, JERLAN, ROBYN ASIMOV, GENE HILCHEY, BRUCE & PAM HANSON, JOE & ROBERTA GIBSON, AL & ANNA-LOUISE GERMESHAUSEN, BILLY & MARTIN BYHOWER, JOHN EPPOLITO, OIK OANIELS, RAY CRAIG, PETE CLAUOIUS, FREO CHOOKOWSKI, PETE BOGASLAWSKI, NELLA HELLINGER, PETER BECKMAN, BONNIE ANOERSON, BERNARD ZUBER, ERIC HOFFMAN, MANNY WELTMAN, WOOOY GELMAN, STEVE & VIRGINIA SCHULTHEIS, GERRY & HELEN OE LA REE, BOB & BABS AGBERG, SATHANAS REHAN, EARTHA STILL POLLON, STEPHEN E. PICKERING, KARL KEMPSON, W. ACE MASK, MARLON FLORENZ & AL EKSINGER. ENO



GREAT LUGOSI MYSTERY!



FAMOUS MONSTERS OF FILMLAND

WAS he *really* haunted by a ghostly woman with yellow eyes?

Wait!

That isn't the question.

Ever since we ran that article on "Lugosi's Secret Terror" we've been getting complaints from Belaphiles (that's a gib word for Lugosi fans), some going so far as to brand it a Big Fake. So we won't make the mistake of opening *that* hornets' nest again.

Did he, as shockingly revealed in "Inside Lugosi's Haunted House" in the Feb. '66 issue of *FM*, have 2 sons besides George (Bela Lugosi Jr.)—2 boys (now middle-aged to elderly men, if living) that he left behind in Hungary? Motion picture personalities make many statements, or permit many stories to be circulated about them, which are untrue, for the sake of publicity, but there would seem to have been no particular advantage to Lugosi's public image for him to have "invented" a pair of sons just for the sake of the readers of a monthly movie magazine.

Was he *really* in at least 4 films whose titles have not yet been revealed in any filmonster magazine?

Answer: *yes!*

And we will reveal them all—soon.

In the meantime, just to assure you we're telling the truth (and, thanks to Lugosi's friend the producer, Alex Gordon, we have the pictures to prove it) we'll tantalize you be revealing just *one* title.

DER TANZ AUF DEM VULKAN

That's German

Translantion: THE DANCE ON THE VOLCANO!

the sixty-fear dollar question????????????

Now comes the real stumper, the question that has plagued the minds of filmonster fans every time they've seen a so-called "complete" list of Lugosi's film appearances:

DID he appear in Disney's FANTASIA?

Of course nobody live appeared in the principal cartoon section—but was his voice heard?

Experts agreed: nobody heard his voice.

Then what was the basis for the rumor that he had something to do with FANTASIA?

In the early 40s I worked at the Academy of Motion Picture Arts & Sciences. I called my old friends there at the archives. They checked out all their sources, came up with a blank. "All we can suggest is that you call the Disney Studios," they said.

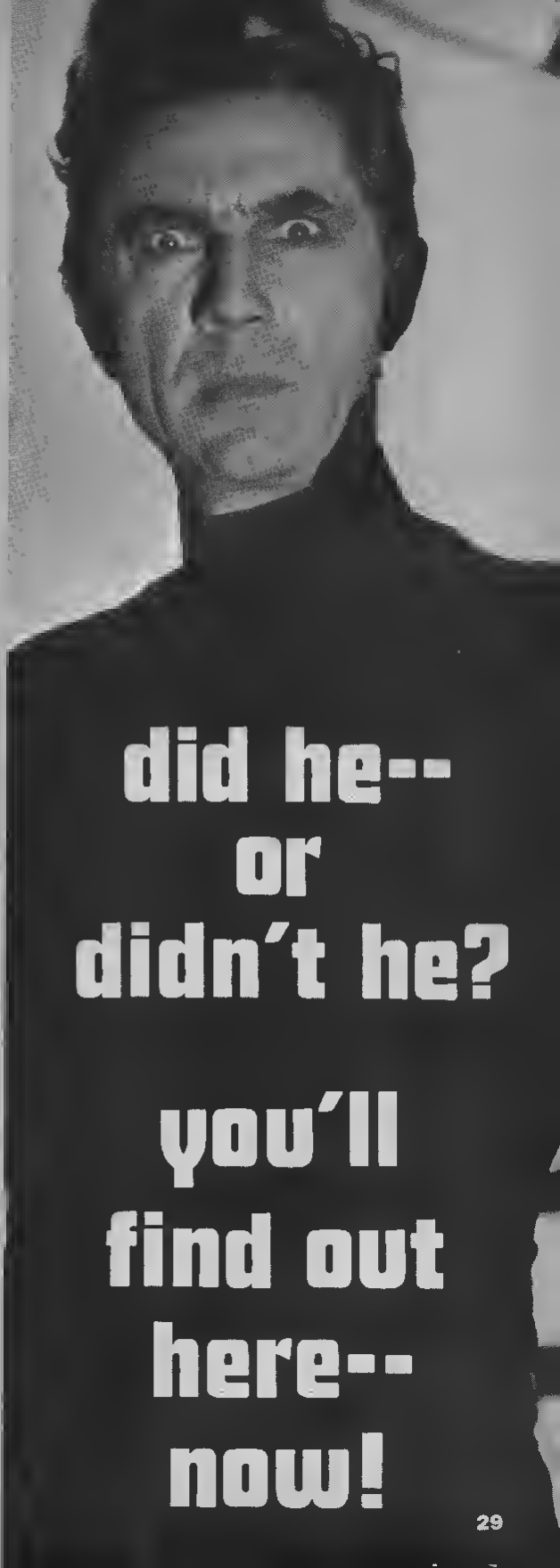
I did.

The Publicity Dept. there seemed very suspicious of my motives. Somehow I couldn't seem to put across to them that my question was a very innocent one, that I merely wanted them to clear up this mystery for the benefit of you readers. Whoever I was talking to was very uncooperative. They acted like I was accusing them of something and was going to sue them if they admitted Lugosi had something to do with FANTASIA.

Or perhaps if they confessed he didn't.

Anyway, they half-heartedly agreed to check their records and call me back.

But my hair has grown gray, waiting for the day.





the supreme authority speaks

Well, who should know best of anybody in the world whether Bela Lugosi had anything to do with FANTASIA?

Bela, of course, but he's been dead 10 years.

The one *living* person most likely to know:

The head of the Studios himself, the man who made Fantasia: Walt Disney!

So I asked Walt Disney.

Not in a letter.

Not over the phone.

But in person.

I was in Hollywood, next door to the Cinerama theater, having dinner with Wendayne "Rocket to the Rue Morgue" Wahrman when my eyes popped out of my head like Peter Lorre. For who should I recognize sitting all by bimself eating dinner but—the great Mr. D. himself.

I excused myself from Wendayne and went over to the stool at the counter at which Walt Disney was very calmly sitting, like any simple citizen, having a simple bite to eat & drink. I begged his pardon for the interruption, identifieid myself as the editor of *FAMOUS MONSTERS & MONSTER WORLD*, then, so as not to intrude on his privacy any longer than necessary, asked him the burning question.

The answer?

In Disney's own words: "Yes.

"Yes, we used Bela Lugosi in FANTASIA.

"He pantomimed the scenes for us for *A Night on Bare Mountain*."

So there you have it.

It *wasn't* his voice that was used in FANTASIA.

He wasn't—yet he was—seen in the picture.

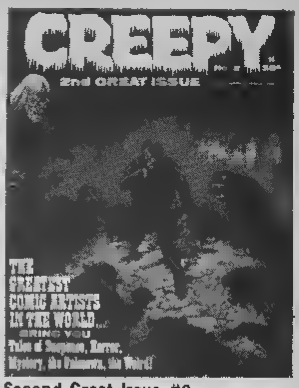
In the *Night on Bare Mountain*, when you see the great black demon swirling his cloak on the mountaintop, squint your eyes a bit till the screen becomes hazy . . . and the phantom figure will be Bela. For after all, the drawing was based on his body movements.

When FANTASIA was made, Dracula was there.

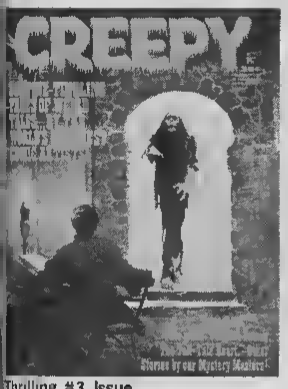
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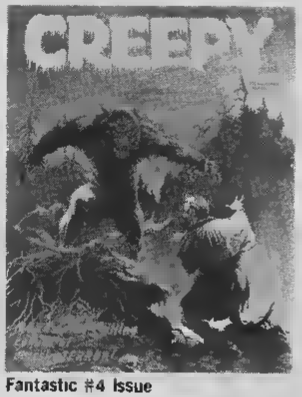
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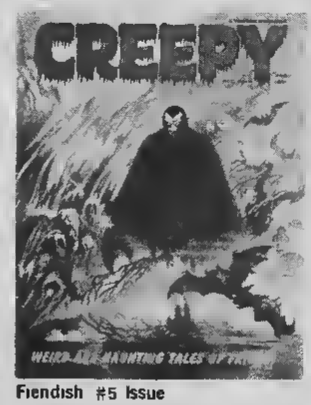
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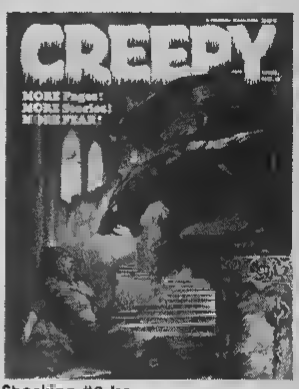
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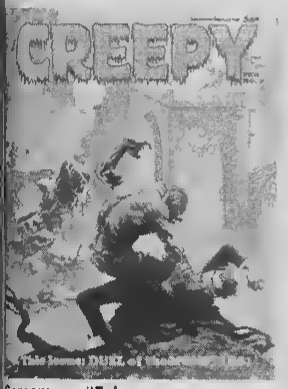
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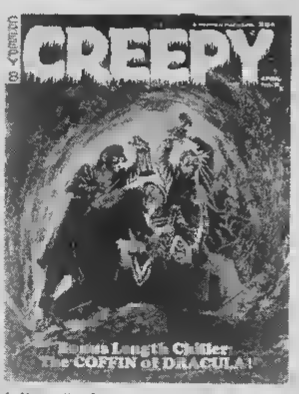
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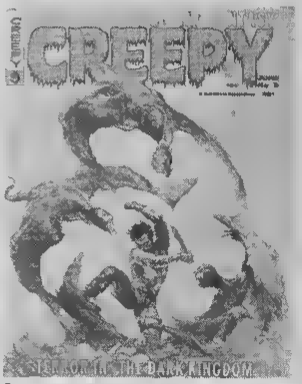


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THE SHAPE OF STINGS TO COME



preview that'll have you all a-buzz!

honey of a horror

Riddler to Batman:
"When may a B picture also be an A picture?"
Answer:
When it's adapted from a fantasy-horror novel by H.F.Heard called "A Taste of Honey."
When the screenplay is scripted by Robert Bloch.
When the film is produced by Milton Subotsky, the man who has already given the cinema high voltage thrills like DR. TERROR'S HOUSE OF HORRORS, DR. WHO & THE DALEKS and THE SKULL.
When (to keep you in suspense no longer) the picture is—THE DEADLY BEES.

bee-line for victims

Film historians may sense a nostalgically fiendish similarity between the theme of THE DEADLY BEES and Bela Lugosi's film of the 40s, THE DEVIL BAT. In that quarter of a century old melodrama Bela gave his unsuspecting victims some after shave lotion, then loosed a giant bat who flew straight to the scent on several unfortunate necks.

Five years later, in '46, Geo. Zucco varied the theme a bit in THE FLYING SERPENT for same studio (PRC).

But THE DEADLY BEES promises to be



Catherine Finn is stung to death by killer bees.



This is IT! The horror of *the deadly bees*.



Victim of the winged bearers of death!

even more terrifying than any of its predecessors, and you can be sure the chills and the bites will be bigger than ever!

poison hive-y

The script deals with the diabolical plan of a mad bee-breeder. He devises a dreadful way of dispose of his enemies. This villain is a frustrated inventor whose attempts to brings his discoveries to the attention of the government have been spurned. So he trains bees to be attracted to a certain substance. Once a touch of it has been secretely placed on a person, he or she becomes as attractive to the bee as a honeypot.

Getting her first real film break after her memorable impersonation of the deaf & dumb beggar girl in EVIL OF FRANKENSTEIN is Katy Wild.

Watch for an "A" performance from "bee-girl" Katy Wild in THE DEADLY BEES, to be released soon by Paramount. **END**

EGYPT, STEVE BANNING AND HIS COMPANION "BABE" JENSEN, NEVER IMAGINED THE HORROR THAT AWAITED THEM ON THE HILL OF THE JACKALS WHEN THEIR EXPEDITION FOUND KAHARIS, AND ALMOST MET DOOM BY THE...

MUMMY'S HAND

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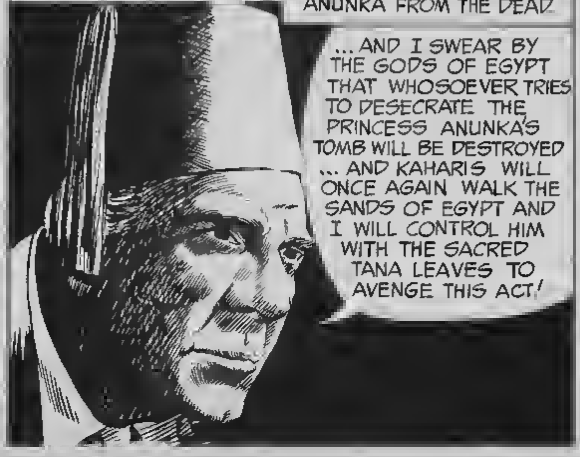


STORY AND ART BY RUSS JONES AND JOE ORLANDO

PROFESSOR ANDOHEB RETURNS TO HIS NATIVE EGYPT TO TAKE PART IN A STRANGE CEREMONY, FOR HE IS NEXT IN LINE FOR THE HIGH PRIESTHOOD OF KARNAK...



THE HIGH PRIEST TELLS ANDOHEB OF KAHARIS, AND HOW HE MANY YEARS AGO WAS CONDEMNED TO A LIVING DEATH FOR STEALING THE SACRED TANA LEAVES TO RAISE HIS LOVER, THE PRINCESS ANUNKA FROM THE DEAD




WITH THEIR MONEY SUPPLY EXHAUSTED TWO WEARY ARCHAEOLOGISTS WANDER THE STREETS OF CAIRO IN SEARCH OF CURIOS...
YOU'RE NOT THINKIN' OF BUYIN' THAT PIECE OF JUNK, ARE YOU STEVE?
YES, "BABE", I AM. LET'S HAVE THAT MONEY YOU KEEP IN YOUR SHOE!
WE'RE GOING TO THE MUSEUM AND SEE DR. PETREE. I THINK WE'VE STUMBLED ONTO SOMETHING BIG, "BABE"!
I GUESS THIS MEANS WE AIN'T GOIN' BACK TO GOOD OL' BROOKLYN! WELL, STEVE, I HOPE YOU'RE RIGHT. DON'T FORGET THE SCRIPPS MUSEUM FIRED YOU THIS MORNING!
LATER AT THE MUSEUM STEVE SHOWS THE BATTERED VASE TO DR. PETREE, WHO IN HIS ANXIETY SHOWS THEM INTO THE FOLLOWING ROOM TO MEET PROF. ANDOHEB WHO TRIES TO DISCOURAGE THEIR FEELINGS...
SO, PROFESSOR, YOU THINK THIS IS A FAKE AND IT DOESN'T SHOW THE LOCATION OF ANUNKAS TOMB!
YES, A VERY CLEVER IMITATION!
OH HOW CLUMSY OF ME!
THERE GOES THE LOCATION OF ANUNKAS TOMB! AND OUR LAST CENT ON EARTH!
CRASH!
WITH THEIR VASE BROKEN BUT NOT THEIR SPIRIT, STEVE AND "BABE" GET FINANCIAL BACKING FROM A MAGICIAN AND HIS DAUGHTER, AND SHORTLY AFTER ARRIVING IN THE VALLEY OF THE QUEENS, A DYNAMITE EXPLOSION UNEARTHS AN ENTRANCE. BUT...
AN UNHOLY TOMB... THE NATIVES WON'T CONTINUE...
WHY NOT? WHAT'S THE MATTER, ALI?
MEANWHILE, OTHER EARS HAVE ALSO HEARD THE EXPLOSION...
TONIGHT, YOU WILL PLACE A VILE OF TANA FLUID IN ONE OF THE UNBELIEVER'S TENTS...
YES, MASTER...


THE TOMB OPEN, STEVE, "BABE" AND THE MAGICIAN'S DAUGHTER MAKE A STARTLING DISCOVERY!
GOOD LORD, STEVE! THAT'S NO PRINCESS' CASKET!
IT CAN'T BE...


THE GIANT LID IS OPENED AND...
LOOK!
YOU'RE RIGHT! THAT'S NO PRINCESS... IT'S A MAN, DR. PETREE!


LATER AFTER THE MUMMY IS LAID OUT, DR. PETREE IS ALONE, EXAMINING THE FIND WHEN A FAMILIAR FIGURE APPEARS OUT OF THE DARKNESS...
PROFESSOR ANDOHEB! WHAT ARE YOU DOING HERE?
I SEE, DR. PETREE, THAVE YOU HAVE DISCOVERED KAHARIS, AND NOW YOU MUST REALIZE THAT HE STILL LIVES, KEPT IN SUSPENDED ANIMATION FOR YEARS, KEPT ALIVE WITH THE FLUID OF THREE TANA LEAVES!


YES, DR. PETREE, THREE TANA LEAVES, OR IN THE CYCLE OF THE FULL MOON, SIX... BUT NEVER MORE THAN NINE DR...OR KAHARIS WOULD BECOME A MONSTER SUCH AS THE WORLD HAS EVER KNOWN!
NO!


AAAARGH


EEEEEEYAA
IT'S DR. PETREE!
STEVE, PETREE'S DEAD! AND THE MUMMY'S GONE!


TONIGHT ONE MORE OF THE INTRUDERS SHALL DIE BY THE HAND OF KAHARIS... DID YOU PLACE THE TANA FLUID IN ONE OF THE TENTS?
YES, MASTER, THE DEED IS COMPLETED.
LATER THAT EVENING...
AFTER DR. PETREE'S DEATH, AND THE MUMMY BEING STOLEN, I'VE DECIDED THAT THIS IS NO PLACE FOR YOU AND YOUR DAUGHTER, SIR! WE BREAK CAMP AT DAYBREAK!
BUT, STEVE, I THINK THERE'S MORE TO THIS THAN MEETS THE EYE. I FOUND SOMETHING EARLIER!
WHAT IS IT?
LOOK! ACCORDING TO THIS PIECE OF POTTERY THERE'S A TUNNEL THAT CONNECTS TO A TEMPLE ON THE OTHER SIDE OF MOUNTAIN! IT STARTS RIGHT BEHIND THE CASKET OF KAHARIS! THAT MUST BE WHERE ANUNKA IS BURIED!
WE'LL LOOK INTO THIS IN THE MORNING!
...AND AS THEY SPEAK...
GO, KAHARIS! SEEK THE SACRED TANA FLUID, AND KILL! KILL THE INTRUDERS WHO HAVE DESECRATED THE TOMB OF YOUR PRINCESS!
AND AS THE MUMMY APPROACHES THE CAMP, A LONE JACKAL BEGINS ITS HOWL AT THE MOON!
DON'T BE ALARMED, MARTA, IT'S JUST A JACKAL!
GOOD NIGHT, STEVE...
AS MARTA GOES TO SLEEP, THE MUMMY COMES ACROSS ONE OF THE SENTRIES...
WHO'S CRY FOR LIFE NEVER LEAVES HIS THROAT...
GASP!


THEN WITHIN SECONDS, A SCREAM ECHOS THROUGH THE NIGHT...
AAAAAAAAA
AND KAHARIS EMERGES FROM A TENT CARRIES THE FAINTED MARTA...
STEVE! THAT THING'S ALIVE! IT TRIED TO KILL ME AND HE TOOK MARTA... HE WAS AFTER THE FLUID IN THIS BOTTLE.
"BABE," YOU CHECK OUT THE TEMPLE ON THE OTHER SIDE OF THE HILL... I'LL FOLLOW THE TUNNEL!
IF I'M NOT BACK IN AN HOUR, FORGET IT!
BY THIS TIME KAHARIS IS ALREADY AT THE TEMPLE.
GOOD KAHARIS, YOU ARE THROUGH NOW... AND NOW I AM GOING TO MAKE THIS GIRL AND MYSELF IMMORTAL LIKE YOU... SHE SHALL BE MY HIGH PRIESTESS... UH!
BANG!
HEARING THE SHOT FROM "BABE'S" PISTOL, ANDOHEBS' PLANS ARE HALTED. TRYING TO STOP "BABE'S" ENTERING THE TEMPLE, HIS RESISTANCE IS STOPPED BY A BULLET...
YAAAAA
LOOK OUT! HERE HE COMES!


STEVE!
"BABE"! STOP HIM FROM GETTING TO THE TANA FLUID!


THE MUMMY HURDLES STEVE TO ONE SIDE AND PREPARES TO DOWN THE VAST SUPPLY OF TANA FLUID BUT...
BANG!
CRACK!


DROPPING TO THE FLOOR THE MUMMY TRIES TO SALVAGE HIS PRECIOUS FLUID OF LIFE...


AND AS HE DOES SO STEVE MAKES A HASTY RECOVERY AND...
WHOOSH!


PSHHHHH!




IT'S ALL OVER, STEVE.
YES, MARTA, IT'S ALL OVER!
YEAH, NOW WE CAN GO BACK TO BROOKLYN!

END

MYSTERY PHOTO DEPARTMENT

WHAT CAN IT BE



Is it a prehistoric caveman?
An Abominable Snowman?
White Pongo?
Son of Kong?
Wrong! wrong! wrong!
Guess again.
And if you can't guess—or recognize it—here's a clue:
"Hhh! Really not a Djinn Creature."

Of course, "really" isn't really spelled right, but if you'll rearrange the letters in that sentence you'll have not only the name of the picture in which this creature appeared but the identity of the male star.

First 499 filmmaster experts making the correct identification get a free ride on a Flying Carpet, provided you don't mind a dusty carpet that hasn't been cleaned since the Arabian Nights. (Can you beat it?)

500th right answer entitles you to pull the carpet out from under the other 499.



Mystery Guest in issue #39?
Among the first to identify it as Reptilicus, the soaring Scandinavian saurian from Ib Melchior's monster movie of the same name, were Bob Villard, Hans Siden, Barbara Wrede, Paul & Larry Brooks, Russ Kingston, Cleo Nardat, John Brunas, Pete Beckman, Mike Davidson & Karl-Gustav Kindberg.

HAUNTING MEMORIES hang like cobwebs over a famous set at Universal Studios which has been doomed for destruction more than once. But miraculously, someone always seems to come along at the right moment and save the day.

So for over 40 years the set has been standing . . . collecting dust & dreams of Decades Gone By. Memories of Tod Browning, Mary Philbin . . . and Lon Chaney Sr. as Erik the Phantom. Countless memories of sights & sounds we of today may never know . . .

Was it really so long ago that Browning stood there by that staircase and explained the action for the Phantoms' entrance scene?

And . . . the chandelier. They—they never put it up again.

1942 was it? Of course. The re-make. Claude Rains sat in his camp chair near the orchestra pit drinking tea; I remember now. The chandelier came crashing down for the second time in 18 years. Then again. And again. Why couldn't they get that chandelier scene right on the first take?



CLAUDE RAINS

No matter. The original chandelier from 1925 was gone anyhow. But the Opera House looks so incomplete without it . . .

Now & then the echo of footsteps and loud chatter broke the silence of the Opera House. Blossoms of bright light shot forth from flash cameras and tourists with special permission began coming around more & more.

Do they really remember me? A deteriorating old has-been noted only for 2 films?

There had been talk again of tearing down the Paris Opera House on the Universal lot . . . but then someone suggested leaving it up a while longer as sort of a shrine to Chaney's memory.

So they did. The Opera House received another reprieve, and in no time at all it was bustling with curiosity-seekers several times a week. Some expressed fond remembrance of the Chaney film upon seeing the set. Others looked about half-interestedly and left.

October, 1965: Alfred Hitchcock visits the set and put out his cigar on the Opera House floor.

Just another inconsiderate tourist?

Hitchcock talks with many associates. They point here. They point there.

Hitchcock nods. He sticks another cigar between his teeth and faster than you can say Psycho there's somebody there with a light.

Hitch puffs. The set designer talks. And before you know it, they're all excited and chattering away like a bunch of ghouls at a haunted pajama party.

Hitchcock casually strolls the set with a satisfied look. He's made his decision. With the dignity of English nobility, he walks back to his associates. They grow tense. Immediately the mad chatter comes to a halt as they see Him open his mouth to speak.



HITCHCOCK

Their lips are trembling. Beads of sweat break out on their foreheads.

A man stands ready with matches, just in case Hitch wants another cigar.

The pudgy-faced producer-director gives them a 5-minute talk and they all nod at each other in approval thruout.

90 days or so go by and suddenly the Paris Opera House comes to life again with technicians & cameramen.

What's happening? These aren't tourists!

And slowly the Opera House undergoes a transformation. Years of dust are swept away, old curtains torn down, new paint applied to walls. In 7 more days it isn't the Paris Opera House anymore, it is now the Staats Opera of East Berlin and Alfred Hitchcock is using it in his latest chiller, THE TORN CURTAIN.

Three cheers for Alfred Hitchcock!

But the film crews left as quickly as they came and today the Opera House is dark once more. The deathly silence has returned and the set is again enveloped in that ever-present fear of destruction.

Will it be next month? Next year?

Indeed, how much longer will it be before they once again consider destroying the old "Phantom" set? Will it forever lurk nostalgically in the shadows of the Universal lot or will its disuse bring on a much-lamented doom?

Will I be destroyed . . . or, like old mummies, just crumble away?

That would be a noble death. If only they'd leave it alone and let it just crumble away . . .

* * *

PROBABLY INSPIRED by the 2-year success of "The Munsters" and the popularity of "Batman" a theater group in Ravenna, Ohio, has come up with a stage version of "Dracula" which probably has both Bram Stoker & Bela Lugosi revolving in their graves.

RRORSVILLE... HEADLINES FROM

HORRORSVILLE... HEADLINES F

By Bill Obbagy



BATMAN

I regret that by the time this column appears, the play's 4-week-end run (beginning May 13) will probably be over. But if any readers in the Cleveland-Akron-Youngstown area happen to read this in time to catch one of the last 2 performance (June 4 & 5), by all means do so! It's a once-in-a-lifetime experience!

The Thirsty Count is portrayed by Nicholas (Nick) Kackloudis, who in real life is a tavern keeper. He was picked for the title role in what is believed to be (now GET this!) the first MUSICAL VERSION of the vampire classic.

The show follows Bram Stoker's novel of 1897 rather than the play or the movie versions. Says the author:

"We have a ballet number titled "Ballet for the Wives of Dracula", or the 'blood ballet', as we call it. There's a number called 'Bad Dreams' to be sung by a character who eats spiders & flies and cackles insanely upon occasion.

"Dracula sings a tune called 'Hear & Obey' while he's hypnotizing the maid so she'll get rid of some wolfbane which is frustrating him. He also sings 'Mina is Mine' when he's getting ready to nip her in the throat and make her into a vampire. And just before he gets the stake in the heart to end his career he sings a number called 'Black Sunrise',"

The make-up created for the Dracula character in this play neither follows the Lugosi tradition nor that of Chris Lee. Peter Bellamy of The Cleveland Plain Dealer remarked that "He looks like 'The Phantom of the Opera' after a hard night." But in actuality the make-up bears a much closer resemblance to that used by Lon Chaney in LONDON AFTER MIDNIGHT: Top hat; large, blazing eyes; and a fine set of sharp, pointed dentures.



DrecuLEE

The Muse Theater is located on the grounds of the Silver Spur Ranch in Ravenna, Ohio, just off of Rt. 14. If you're a North-Eastern Ohio monster fan, you'd better catch this one if you can. Chances are, you'll never see anything like it again!

* * *

BRIAN DONLEVY, 63, who currently plays a plays a mad scientist in CURSE OF THE FLY, ran off and married one of Bela Lugosi's ex-wives



DONLEVY

on Feb. 25.

The Bride of Quatermass is Lillian Lugosi, 54, who told reporters that she & Donlevy had been mutual friends for about 12 years.

The marriage ceremony took place in Indio, Calif., and was performed in chambers by Superior Judge Merrill Brown. It marked Donlevy's 3d venture into matrimony, and the 2d for the bride, who divorced Bela Lugosi in 1953. three years before his death.



LILLIAN LUGOSI

After their honeymoon at Lake Tahoe, Nevada, the couple retreated to Donlevy's home at Palm Desert, Calif.

* * *

ANTON DIFFRING, who did Hammer's MAN WHO COULD CHEAT DEATH back in '59, and most recently completed THE HEROES OF TELEMARK, was signed for a key role in Universal's FAHRENHEIT 451, now wrapping-up at Pinewood Studios.

* * *

FLASHES FROM LIGHTNINGSVILLE: Edgar Rice Burroughs' estate went to court and stopped 3 motion picture companies from making unauthorized movies about the TARZAN character . . . BASIL RATHBONE did his one-man show, "In & Out of Character", at Miami-Dade Junior College and got his usual standing ovation . . . BETTE DAVIS sez she'll do a horror flick again, if somebody asks. Likes the money if not the reviews she gets . . . VINCENT PRICE back from Rome where he did DR. GOLDFOOT & THE "S" BOMB for AIP . . . DEMON WITH A GLASS HAND, an Outer Limits episode, won an award for Harlan Ellison from the Writers Guild of America . . . YOU, the readers, have shown the power of your letters by getting THEODORE a crack at a role in the New York-based LIBRARY OF DR. MALDONADO (a real weird film) and FRITZ LEIBER an expression of interest from GEO. PAL who has said, after a deluge of requests to MGM, "I'd like to promote that man!" There may be a part for Leiber in METROPOLIS, which Pal plans to remake . . .



Queen of Blood
FLORENCE MARLY

. . . DEAD MEN IN SPACE may mark the next screen appearance of FLORENCE MARLY, the vampiric Velana of QUEEN OF BLOOD.

* * * END

HORRORSVILLE... HEADLINES

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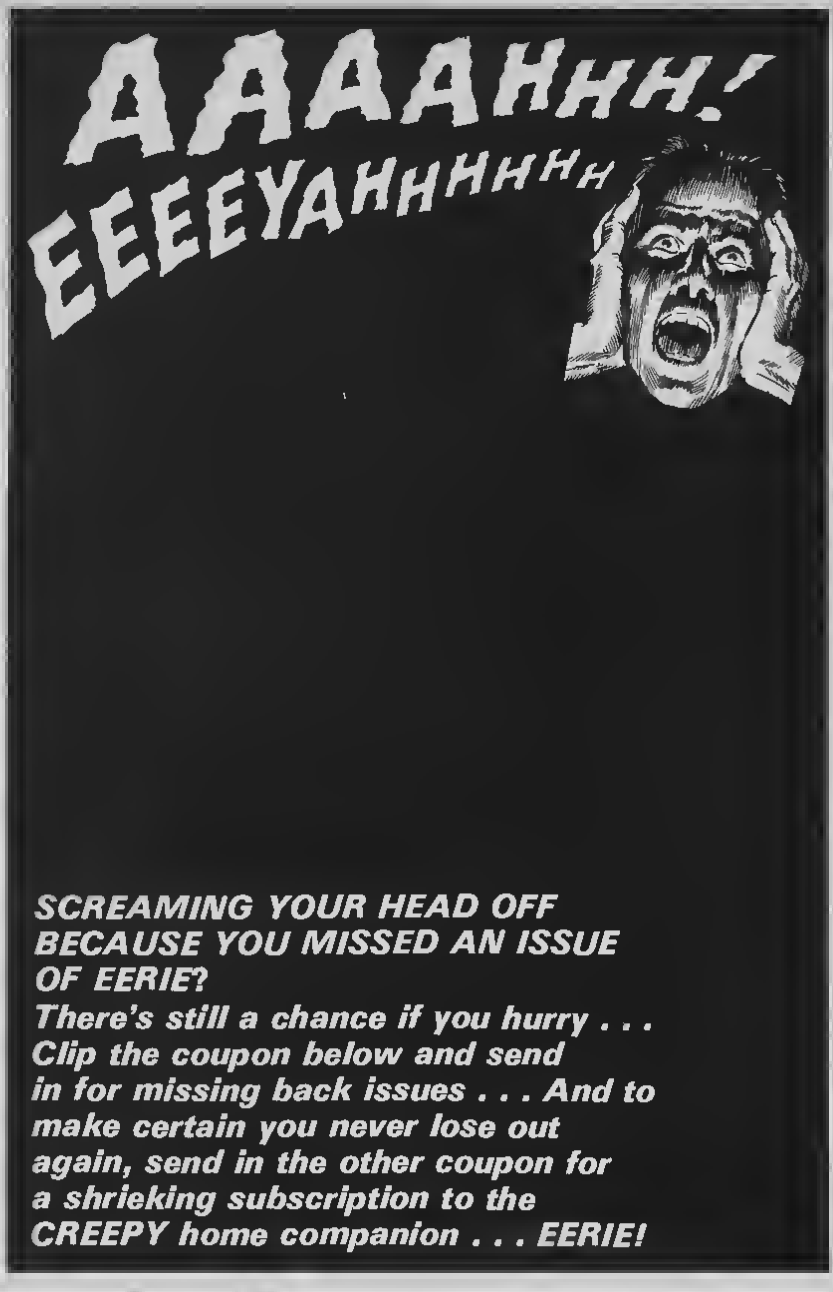


Terror-iffic #3



Current #4





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HEADLINES FROM HORRORSVILLE

Lon Cheney imitator in LONDON AFTER MIDNIGHT guise? No, this guy's serious (except when he's crosseyed clowning for *FM's* photographer)—he's Nick Kockloudis, playing the role of the *singing* Thirsty Count in the new musical version of DRACULA! END

DRACULA AFTER MIDNIGHT!



THE SHE-CREATURE

Yes, there was once a time when strange things roamed the deep—things unknown to all but a few, things that neither swam nor crawled but walked, manlike, thru the slime on the ocean floor.

For Man arose from the sea to make the land his domain, and his ancestors in the deep, not quite human, were left to tread the path to quiet obscurity. Such things are history, and now forgotten.

But in each of us there is a memory—a sleeping knowledge of eons past, when the earth was young. This memory, properly released, can reach back into the darkest recesses of time to probe the mysteries of Life & Death. The centuries present no obstacle to a man well-versed in the art of hypnosis, wise in the powers of the mind—

A man like Carlo Lombardi.

out of the depths

Dr. Carlo Lombardi (*Chester Morris*), a sideshow hypnotist of underestimated talent, stood upon a rocky cliff and gazed down into the roaring ocean waves as he pondered a deep question. Beyond him, in the sea, was a shapeless entity which entwined itself in the mists, quivering eerily. He smiled at it, his eyes glowing, and then glanced down at a weird footprint in the sand, still wet & blurred with traces of seaweed.

From behind came the sound of a large dog barking hoarsely, excitedly. Lombardi turned slowly about to face the animal, which leaped down from a rock and loped toward him. It whimpered and backed away as he cast his hypnotic gaze upon it, and eventually it fled in terror.

Lombardi smiled and turned once more to view the shape in the sea. In the darkness it bubbled, returning into the sea while a piercing, inhuman shriek ran thru the air. The gulls overhead suddenly became silent.

He thought to himself how only he had done the impossible. Only he could bring her forth—only he could control her. . .

The Primordial Woman—a she-creature—walks again.

million-year-old murderer?

Altho Lombardi was once of no importance, now his fame has penetrated even the home of wealthy Timothy Chappel (*Tom Conway*), whose splendid seaside cottage lies near the spot where the hypnotist had meditated. Chappel now tries to persuade his wife (*Flo Burt*) to stop wasting her fortune on a man who, like all the other mystics she has frequented, is in his opinion "no more than a fraud & a faker."

Meanwhile, Chappel's daughter (*Cathy Downs*) is discussing Lombardi with a weekend guest, a psychic investigator by the name of Ted Erickson (*Lance Fuller*). Some weeks before, Ted had been publicly challenged by Lombardi to prove him a fraud—and he intends to do just that.

Several hundred yards away Lombardi crosses the beach and heads for a shack, occupied by a re-


out of
the sea
out of
the past
out of
the mind
a murder
monster!



Merla English, menaced by the Marine Monster.

cently married couple. The door of the shack swings listlessly to & fro, and within can be seen the earmarks of destruction. Slipping on cotton gloves, Lombardi enters and surveys the scene.

The livingroom is a shambles, the furniture overturned & broken, water, seaweed & blood splattered about. Lombardi catches sight of a trail of blood on the floor and follows it to his source—the corpse of an attractive young girl; and, as he pulls the couch down from against the wall, the mutilated husband falls forward to the floor.

Lombardi jerks his head around as he hears the dog, "King", barking.

Ted & Dorothy, strolling along the beach, are somewhat surprised to see King race to them, prancing excitedly around their legs and barking furiously. Understanding something is wrong, they follow the dog in the direction of the shack and arrive just in time to see a dark figure—like that of Lombardi—emerge and disappear in the darkness.

They rush into the shack to investigate. Eyes wide at the sight of the murderer's victims, splattered with their own blood and sprawled in awkward positions on the floor, Ted urges Dorothy: "Call the police—hurry up!"

Within moments a team of detectives, led by Lt. Ed James (*Ron Rondell*), arrives and make a thorough search of the premises, but they can find no clues to the murderer's identity. The corpses are examined to determine the cause of death.

"Never seen anything like it!" mutters the other detective (*Frank Jenks*) as he looks at the bodies. "Neck's broken in two, like a pile-driver hit her. The man's, too." He almost slips on something wet and looks down to find another clue. "Here's something—a piece of seaweed!"

The only other clue that can be found is a strange footprint, which could have been forged by a clever man. And there was apparently no motive for the crime. The cause of death indicates enormous strength—a point that reminds them of something Lombardi had mentioned. "What did he say was hovering over us?" he asks his underling. "A creature out of time. . . ?"

"More than a million years old. . ." adds the other detective.

Ted explains that he saw Lombardi leave the shack, but James only shrugs. Lombardi may seem a bit unusual, but he's certainly not dangerous, he insists. But we'll look into him anyway, just in case. .

They decide to question the hypnotist, leaving the trembling detective there to guard the corpses. It just so happens that he's the only one who believes there is a She-Creature.

Maybe he's right. . . ?

It is night and the carnival is closing down until morning. Only 2 or 3 booths remain open, and displayed prominently near one is a massive poster depicting Lombardi's hypnotic eyes, which seem to glow even in the darkness. Near him is a portrait of his lovely subject. Andrea Talbott, and the lettering:

DR. CARLO LOMBARDI
AUTHOR — LECTURER
HYPNOTIST EXTRAORDINARY
LEARN THE MYSTERIES
OF THE OCCULT!
LEARN THE FACTS ABOUT
REINCARNATION
35¢

Lombardi returns to the carnival, retiring to his own tent. Inside is a small auditorium & stage, while at the rear is a small alcove inclosed in black velvet. He draws aside the curtains, revealing his beautiful Andrea (*Marla English*) lying on a black-shrouded couch, under hypnosis. Her eyes are tightly shut and her face waxen & pallid, as tho she were dead. Lombardi gently touches her face, softly commanding her to awaken, but she doesn't stir. He gets up, walking to the window overlooking the sea, and stares out into the night. There is a wisp and a strange shape shivering in the fog. Lombardi fixes his eyes upon it, and it melts away into the sea. Then he returns to Andrea.

As he murmurs over her again, her eyes flutter open and again she begins to breath. She jerks upright abruptly and demands to know what time it is. Lombardi reveals that she has been in a trance for over an hour—a dangerous amount of time.

"I hate you!" she screams. Infuriated by his keeping her prisoner, she tells him she will leave him and go to the police. But he smiles self-assuredly. "You will never leave me. You cannot." Andrea looks at his eyes and shudders. "You are a slave to my mind," he continues. "Our lives are bound together, whether you will it or not. . . Thru you I have found *power*, the kind of power that men have been seeking since the beginning of time. . ."

She heads for the door but he calls out to her in a sharp tone of voice. She stops suddenly, as if halted by an icy hand, and returns to him—helpless, no will of her own.

"You can never leave me. As long as I live I will possess you. It is something beyond yourself that makes you need me," he growls.

"You've taken my soul away from me."

For a moment Lombardi seems to sense something and then calls out to the silence beyond the



Out of the sea, beneath the pier, comes the She-Creature. . . then up the steirs to peer about for prey!

door. "The door is open."

Rather bewildered, Ted & Lt. James enter. They were just about to knock. The two advance toward Lombardi but Ted's eye is caught by Andrea and he changes course. Lombardi frowns. James finds it necessary to summon Ted back to reality. "Is this the man you saw coming out of the Jefferson house?" he inquires.

Ted nods. Lombardi solemnly admits that he was there—but after the murder. Confident of having a suspect now, James dismisses Ted & Andrea and begins the questioning. Ted has invited Andrea out for coffee and she has accepted, but after they have gone, back in the tent Carlo Lombardi focusses his eyes upon the door.

Outside, Andrea suddenly stops. Before her, in mid-air, she sees two glaring eyes in the darkness. "I can't go with you. . ." she murmurs, and returns to Lombardi's tent.

Meanwhile, Lt. James continues his questioning of Lombardi: "You say you knew they were dead when you saw the open door?"

"There was no doubt in my mind. She had come, just as I said she would. Out of the ocean. : ." Lombardi leans forward, whispering, "She will come again. I feel her presence, even now. She comes out of the beginning of time, huge & indestructible. She will strike again & again... I alone can hear her."

James gets ready to leave and tells Lombardi that he is the prime suspect in the murder, but the hypnotist rises confidently.

"I shall be quite happy to pay the penalty for murder—if you can make a case against me."

"Don't be surprised if you see quite a bit of me." James replies, "—before & after I put you in jail."

Again Lombardi smiles.

The following day, as Ted & Chappel breakfast on the terrace, they note the morning paper's headline: BEACH COUPLE FOUND MURDERED. Chappel glances over the lead article to find that Lombardi predicted that the She-Creature would strike that night, and immediately gets an inspiration. He turns excitedly to Ted, asking him to read the last paragraph aloud.

"'One baffling aspect of the case concerns Dr. Carlo Lombardi, a carnival hypnotist and prognosticator. Only last week he predicted that such a murder would take place, describing it with grisly accuracy. He was questioned by the police but not held.'" He lays the paper aside, looking quizzically at Chappel.

"There's a million dollar idea in that," he says. "We'll take this two-bit local sideshow man and make him the biggest thing in the country. . . Blow him up till his name's on everyone's lips. Lombardi books, syndicated columns, lectures, television shows. . . This prediction of his is worth a million dollars! Between us, we can do it!"

Ted asks, "Where do I fit in?"

"Can't you see it? You give him the stamp of authenticity. 'Dr. Erickson, psychic research specialist, finds Lombardi experiments amazing—opens a new avenue in the understanding of the subconscious.'"

Ted snorts angrily. "I wouldn't touch that kind of money with a ten-foot pole! I've been trained to fight stupidity & ignorance, not thrive on them. Forget it. It's a lost cause as far as I'm concerned."

"Rubbish." And Chappel hurries down to the carnival and within moments is knocking on Lombardi's door. Before he can as much as introduce himself, Lombardi stands and startles him with:

"How do you do, Mr. Chappel. I have been expecting you."

Wide-eyed, Chappel asks, "How the devil do you know I'm Chappel—and what do you mean, you were expecting me?"

"I communicated with your thoughts as you left your house this morning."

For a brief second Chappel looks at him in dumbfounded silence but then breaks out with a hearty laugh. He is sure Lombardi is pulling his leg. "All-right," he says, "suppose you tell me why I came?"

"You wish to talk business with me."

Chappel stops laughing. Shrugging it off as a wild guess, he gets down to business and offers Lombardi a proposition to perform for wealthy people for 50% of the profits. In return, Chappel will act as his manager and finance the venture until he is well on his way to fame & riches. Overwhelmed, Lombardi accepts, and Chappel tells him the first performance will be tonight, at his house.

"I'm having some people over—a newspaperman, a book publisher and a Doctor of Psychic Research. Give 'em everything you've got."

"I have," says Lombardi, "perhaps more than they can handle. . ."

Whistling, Chappel returns home. And Lombardi looks fondly at Andrea and tells the unconscious girl that now the world is their oyster.

When evening arrives the Chappel home becomes a scene of much activity. Several dozen people are milling about the livingroom. Excited voices fill the air as everyone awaits the coming of Lombardi & Andrea.

Suddenly Lombardi, clad in a dazzling tuxedo, enters the room, leading Andrea by the hand. As Lombardi steps onto the stage to prepare his equipment, Chappel urges the group to be seated.

Olaf the butler *(El Brendel)* tiptoes into the room and whispers in Chappel's ear. Chappel goes to the front door, where Lt. James is waiting. "I'm very anxious to see Dr. Lombardi's act," he says. "Do you mind?"

"Mind? Not at all, Chappel says.

James takes a seat beside Ted and the lights are turned out. An expectant hush falls over the audience. The curtains part and Lombardi steps forth into the spotlight.

Bringing Andrea forward, he says, "Ladies & gentlemen, it has been my good fortune to find in this young lady the perfect hypnotic subject. Thru her I will reveal to you the hidden mystery of life itself." And the performance begins.

Lombardi summons a doctor from the audience and brings him onto the stage. Offering him an instrument called a "mouse-tooth forceps" for examination, he establishes the fact that it is very sharp and can cause pain & excessive bleeding, in addition.

With the doctor as witness, Lombardi places Andrea in a deep trance and invites the medical man to imbed the instrument's razor-sharp teeth in her arm. Naturally he hesitates, but Lombardi reassures him it will cause no injury, and the man proceeds. The audience gasps as the teeth click together in her flesh—but Andrea shows not a single sign of discomfort. Lt. James can't believe his eyes but Ted tells him everything he is seeing is real.

The doctor removes the teeth from Andrea's arm. There is no wound & no blood! Lombardi is greeted by applause. Turning, he announces: "Since Dr. Erickson has called me a fraud & a charlatan, I invite him to join me on this platform."

Reluctantly Ted rises and climbs onto the stage. Lombardi has him verify that Andrea is in a state of deep hypnosis, and, with that, he begins his age regression technique, sending her deeper & deeper into the trance.

Suddenly he recognizes a listless, almost death-like expression on her face. *She has gone back too far—into the clouded age before history!* He quickly brings her forth again.

She is now remembering a former life of hers, that of Elizabeth Ann Wetherby. Lombardi questions her about her identity, revealing that she lived at Oxnam Road, London, in 1618, and asks her various almost-unknown historical questions. She answers them as if she were there at the time. Before long, thru different means, Lombardi has proven that his demonstration is no trick but an actual exhibition of reincarnation.

Lombardi sends Andrea's mind back further thru time & space but Ted interrupts excitedly: "Stop! You're putting her in a cataleptic state—that's dangerous!"

Lombardi silences him. "She has survived that danger before." He asks Andrea: "Where are you now?"

"In space," she mumbles, "floating in space. . ."

In order to convince the skeptics in the audience, Lombardi offers to bring forth Andrea's spirit, out of her body. As he speaks to an invisible presence in the room, several old women in the audience, convinced by his mannerisms, declare that they, too, can see the spirit.

Unexpectedly, King rushes into the room, but Lombardi tells them that he can control the animal. He peers into its eyes and again it whimpers and scampers out of the room.

He communicates with the invisible spirit-form and suddenly pales. "Why do you hesitate?" he asks. "Now? At this moment?" He turns to the audience. "I am sorry to say this, ladies & gentlemen, but she is coming among us. . . The spirit Creature who visited the Jeffersons last night."

At once the visitors panic and run screaming from the house. The doors are locked and the room is soon cleared. Lt. James rushes to Lombardi and asks, "Where? To this house?"

"She did not say precisely. She is in the ocean at this moment, preparing to come out. . ."

the creature strikes

Lombardi sends Andrea back deeper & deeper into her trance until she has almost no heartbeat. Ted objects but is helpless—only Lombardi can revive her.

That night the spirit-being—the She-Creature—rises from the sea, baubles of water trickling down its scaly back, its green-red eyes shining in the dark, walking onward toward the carnival, leaving a trail of seaweed in its wake. . .

Moments later, 3 people are found dead.

At almost dawn the She-Creature returns to Lombardi, blood dripping from its claws. The hypnotist gives the creature another task—*kill Ted.* Ted, standing on the beach, smokes a cigaret as the She-Creature silently creeps up behind him, lifting its deadly claws above his head—

In the house Andrea awakens with a scream, and begins to cry.



Surfers, beware—mind the curfew at night. . . or you might meet this Bathing Beauty. . . and that would "surf" you just right!



The Great Lombardi (Chester Morris) and his—whatzit? Mermaid or grr-maid?

SOCH A SHE-CREATURE AND--



The She-Creature backs away and disappears in the moonlight. . .

Lt. James is furious. He is positive the murders are Lombardi's work but cannot find any evidence. At the same time, Chappel is delighted by the amount of money that is rolling in. He calls the murder during the previous night a "coincidence", but Lombardi assures him it was not. Chappel chuckles.

In the months to come Lombardi's fame increases. After demonstrating his powers to a group of scientists, nearly convincing them, he is swamped with countless offers for books, tv shows, lectures, and the like. Soon he is internationally famous but with this leap to success Lombardi finds he is losing the one thing he wanted most—Andrea. Ted has taught her how to resist him.

one last chance

Lombardi has but one last chance to regain his influence over Andrea. While she & Ted are walking along the beach Lombardi finds King and stares hypnotically into the animal's eyes. Suddenly it becomes a savage creature, like a rabid dog, with foam dripping from its jaws. It races to a rock near Andrea & Ted, and as they pass it leaps upon the startled Ted. Ted is hurled to the ground and for awhile seems unable to defend himself against the mad dog's fangs, until—A feminine voice from nowhere rings out: "Get away! Get away!"

The dog returns to normal and runs away. Ted picks himself up and looks at Andrea—whose lips

YOU GO DOWN LIKE A SUNKEN SUB!



had not moved. "That voice—it didn't come from you. . . !"

But there is no one else there.

During Lombardi's next performance, Lt James has Olaf lead him to Chappel's tape recorder in the study. After listening to a taped conversation between Chappel & Lombardi he discovers the hypnotist's She-Creature is evidently afraid of fire. At that same instant Lombardi warns his audience: "I feel a menace to the people of this house!"

And again the people scatter in terror. Ted orders Lombardi to revive Andrea but the hypnotist refuses. Finally Lombardi seems to be persuaded and agrees to do so—but he insists she be brought back behind closed curtains so his secrets may not

be revealed. He pulls the drapes together around himself & Andrea and whispers into her ear: "*Deeper— deeper. Time is an endless nothing. You're falling thru it... Deeper...*"

He emerges and tells Ted, "She's in the recovery process."

how to capture a creature

Lt. James sends his men out with high-powered rifles, with orders that they build a fire around the She-Creature's usual path. As he waits for his men toreturn, James turns around to find himself attacked by the supposedly nonexistent monster. He snatches a revolver from his coat and fires but the thing is not badly harmed. Staggering slightly, the creature seizes him and almost crushes him to death. James screams and the She-Creature rambles off.

Hearing his scream, Ted rushes out to find James almost dead. "It'll be coming back this way," he groans. "Lombardi was right—he did it. . ."

"Did it?" Ted asks.

"Brought the girl back. . ."

James closes his eyes for the last time and Ted realizes there *is* a She-Creature. The police arrive with rifles and gather brush around the monster's path, setting it afire.

Meanwhile, Chappel is in his study, hurriedly gathering his money together with the thought of fleeing from Lombardi with all the profits, but he is interrupted—by the entrance of the She-Creature. Lombardi stands by and watches while the creature attacks the terrified millionaire. Chappel is slain after finding his gun useless against the supernatural monster.

Ted returns to the house and almost runs into the She-Creature. Smiling, Lombardi shouts: "Now do you believe, Doctor? Kill him!"

And the She-Creature obeys its master. It lifts its claws above Ted's head but hesitates, and wildly it turns and attacks Lombardi instead. The hypnotist, mortally wounded, collapses. The monster goes to the couch where Andrea lies and gazes strangely at its other self. In a puff of mist the solid creature becomes a formless phantom and drifts out thru the window. Ted races out after it.

Moaning, blood running down his forehead, Lombardi gets up and brings Andrea out of her trance. "You couldn't kill the man you loved," he says. "I mustn't let you die. When I touch you, you will awaken young & beautiful." He taps her face and falls backward, dead.

As the stupefied police look on, an almost-invisible form walks slowly thru the flames and into the sea as a multitude of bullets are fired at it. It fades away, the mysterious tracks disappearing with it.

THE SHE-CREATURE was one of American International's early (1956) ventures into monsterdom, produced by Alex Gordon, the producer known for his friendship with Bela Lugosi, his fiendship with VOODOO WOMAN! his ATOMIC SUBMARINE! UNDERSEA CITY! etc. Marla English was the actress originally picked (as a teenager) to be Miss Science Fiction at the Sci-Fi Conference held in San Diego, Calif., in 1951. Chester Morris starred in one of the earliest talking mystery melodramas, THE BAT WHISPERS (1931). Tom Conway has also appeared in I WALKED WITH A ZOMBIE! THE 7th VICTIM and other horror films. **END**



A "whale" of a tail-- the END of THE SHE-CREATURE.

THE UNKNOWN



The Great God Pan



Hull the Lycanthrope

our greatest mystery photo!

Before you turn the page, take a good long look at the face opposite you. You've seen it a thousand times before. But we defy you to penetrate this disguise.

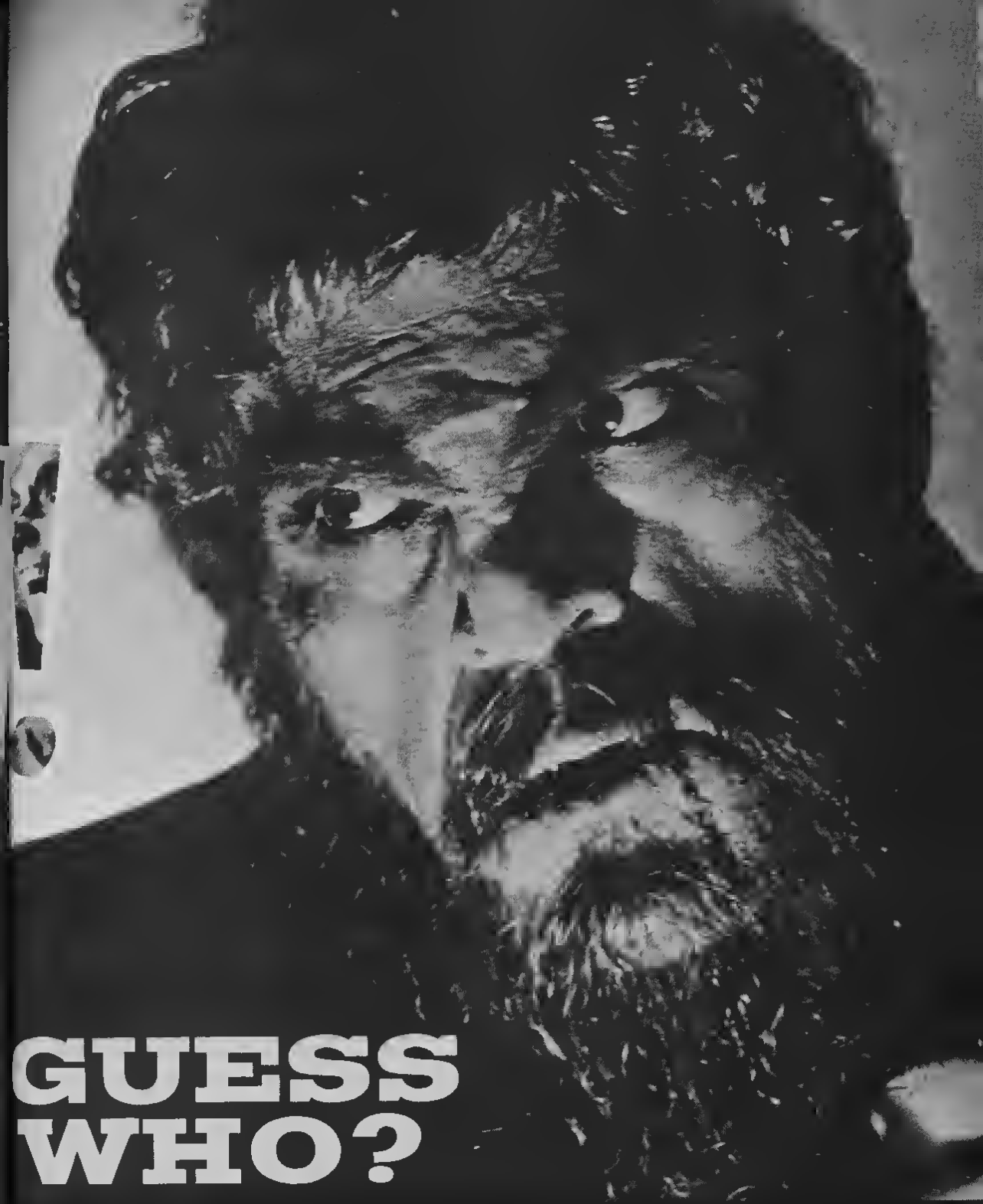
The make-up is similar in a way to that of Tony Randall, above, in THE 7 FACES OF DR. LAO. The bridge of the nose, the construction over the eyes, reminds one of THE WEREWOLF OF LONDON, below. But no.

You probably saw the man behind the make-up in THE DEVIL'S LABORATORY OF DR. RAMBOW . . . SWITCHED BRAINS . . . ABBOTT & COSTELLO MEET THE GHOSTS . . . THE LIVING GHOST . . . HOUSE OF DOOM or THE MASK OF GOLD —but not under those titles, unless you're a British reader or a European. The foregoing were the overseas names of well-known American horror pictures.

Some of this actor's lesser known appearances have been in VULTURES OF THE SEA, THE FATAL WARNING, THE DEVIL'S CHAPLAIN, PHANTOMS OF THE NORTH, THE CAVE GIRL, THE SEA BAT and THE MAD GENIUS.

Give up? Try re-arranging the letters in HO, THE DARK SOULED, and after you've got the title, see if you can figure out whether it's Boris Karloff or Chas. Laughton or Raymond Massey or—?

Or are you still convinced it's Frankie Avalon?



GUESS WHO?

A terrific Teet Meke-up thet wee never used. Those lucky reedere who own all 40 of our ieeues cen tell you thie ie one of the rarest fotos they heve ever eeen, eurpessing aven Clauda Reine unmeeked in THE PHANTOM OF THE OPERA, Lionel Atwill unmesked in MYSTERY OF THE WAX MUSEUM, Vincant Price unmaeked in HOUSE OF WAX.



It's *Boris Karloff*! And here's how he finally appeared, as the super-powerful, mute & menacing butler in THE OLD DARK HOUSE (Universal 1932).

END



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A MESSAGE FROM THE CASTLE OF TERROR

Dear Fellow Friends.

If I'm a little slow in answering some of your letters, please be patient—you'll hear from me

My excuse for my tardiness probably isn't as unusual as that of Jack Dunn, II. of Lubbock Texas who wrote last week to say how much he liked I SAW WHAT YOU DID! a movie of mine which has been around for over a year.

"I guess this is sort of late," Jack explained, "but my letter blew out of the mail box and I just found it."

This I'll be filming a movie called THE SPIRIT IS WILLING, which I've been preparing ever since my last column.

It's a funny ghost story about a couple with a 16-year-old son who rent an old house on the New England coast—and the house turns out to be haunted by not one but 3 very active ghosts.

Sid Caesar—the TV star who can imitate anything from a cash register to the Russian navy—and Vera Miles are the parents of the boy, Barry Gordon (he's done lots of TV and recently was in the movie, A THOUSAND CLOWNS). John Astin, star of "The Addams Family", is in it too, and John McGiver and a lot of other gifted people.

For a boy his age, Barry Gordon's had quite a career—he's been on TV since he was 3, sang a record, "Huttin' for Christmas", when he was 6 and it sold over 2,000,000 copies. He has a lot to do in THE SPIRIT IS WILLING and I know he'll turn in a great job.

Meanwhile, we've finished the editing and final chores on LET'S KILL UNCLE which we made just before moving to Paramount. It will be coming to your theatre later this year and I think you'll like it. Remember—it's the story of the two kids, a boy & a girl, who find the boy's uncle plans to kill him for his inheritance, so they decide "Let's Kill Uncle before he gets us."

There are also sharks & tarantulas and an old cemetery and a spooky abandoned hotel and a leg-less man who scoots around on a skate-mobile.

In other departments we've been busy too. Here in Hollywood they had a big Teen-Age Fair recently and the Buzza-Cardozo company had a booth with the William Castle Horror Cards, which the Fair people said were "just about the hottest thing at the Fair". They kept running out of cards but the kids were well-behaved and kept coming back 'til they re-stocked the supply.

We've a lot of other projects in work, including a Do-It-Yourself Haunted House, scary rubber masks and a very spooky record album—I'll tell you about these and more in the next issue.

And thanks again for all your fine letters and your patience—both mean a lot to me. So keep those letters coming.

Your blood brother,



William Castle



Prizes this issue to **RANOY NESSELER** of Arlington, Va.; **DANIEL GARRETT**, Pebble Beach, Cal.; & **CHAS. W. APPEL JR.**, Pittsburg, Pa., for extraordinary help or most worthwhile contributions.

TICKLED BY "LUNA TICK"

#39 contained an article I think can become a classic. It was highly professional and rarely does any magazine contain an article of this type. Your whole issue could have contained this one article and it would still be one of your best. I just can't say enough praise for this article. The greatest treasure of the article was some aspects of Bela Lugosi never before printed. It contained the backstage Lugosi, the warm-hearted vampire. I have never before read such a great article showing a side of Lugosi I had never heard. Even tho "What Makes Luna Tick?" was supposed to be mainly centered on Carrol Borland's film career, her stories about her & Lugosi made this article truly great.



LUNA the Vampire

SON OF 1,000,000 B.C. was another high quality feature. Where else could monster fans read a scoop like this and see a "sneak preview" of 2 of Harryhausen's dinosaur models? Even a small feature like this made issue 39 a collector's edition (in my opinion). "The Man Who Killed The Fly" was another feature, tho small, which contained great information which might have otherwise gone unknown.

FRANKENSTEIN CONQUERS THE WORLD contained great pix from the film. Another great scoop for FM. Unbelievable as it sounds, the plot of this film looks better than its predecessors. I loved the last page of it where the editor explained why sometimes the preview review of the movie is not quite exactly right. **(Like the time the Hammer publicity dept. hit its thumb by sending us the erroneous info that the new mummy in CURSE OF THE MOMMY'S TOMB was 20' high and fighting aeroplanes! Somebody in the organization must have been "high" on tana juice when they made up that news!)**

No offense, but that's the first humor I've read by the editor that was funny; it was hilarious!

I am not just praising every article to be praising it but this is the first time since I've had a regular subscription that FM has contained articles where every one was superb (except one).

Please keep up the articles on the make-up artists. A great new regular feature!

How do you keep it up? THE DARK INTRUDER still has not broken the pace of great articles in one issue. And that pic on p.31, whew!

FRANKENSTEIN MEETS THE SPACE MONSTER. Oh, well, you can't win them all. At least it was only 4 pages, mostly pictures. Maybe I'm just prejudiced against this article because I hated the movie. **(Frankly, so did we. Couldn't you tell that from the tongue-in-cheek way the article was written?)**

"The 13 Faces of Frankenstein" contained the type of facts that only FM could find. This scoop ranks along with the KONG giant spider, the HOUSE OF WAX face of Vincent Price & the 1001st face of Lon Chaney.

I don't know how you ever collected so many great articles for one issue but you somehow did. I bet you 1000 tana leaves you don't get one, not one letter of complaint about issue 39.

ETHAN AZELTINE
Blytheville, Ark.

• Paging Im-ho-tep & Kharis: we have 1000 tana leaves for sale—cheap. After all, they didn't cost us anything . . . optimistic Ethan lost them on a bet. Tho technically he might be right: we didn't get one complaining letter about #39, right off the bat we got 2. Following is one.

FM is great. but don't get me wrong, I don't like every piece of work that comes out. I know a lot of people who will agree with me on one thing: FM #39 was terrible. More than anything I'd like to say it was good but I can't. It just stinks! It is by far the worst piece of material you have put out yet! If you can't put out better material than this don't strain yourself to do so—don't put out anything.

JEFF McCARTER
Cambridge, Md.

• Why editors get gray. What delighted reader #1, blighted reader #2. If we'd taken Jeff's advice we'd never have bothered to put together the current issue. We hope about a million of you would have been unhappy without it.

FARCE RATE FILMS

I never thought you would help promote such farces as FRANKENSTEIN MEETS THE SPACE MONSTER, "The 13 Faces of Frankenstein" & FRANKENSTEIN CONQUERS THE WORLD, which have twisted & cheapened the image of the classic Frankenstein monster. It is obvious that "things" such as these are created in the hopes that the mention of Frankenstein will attract an enormous audience.

However the issue wasn't a total loss with your preview of THE OARK INTRUDER, your article on "The Men Behind the Monsters" and on Carroll Borland. All of them great.

DENNIS HANDLEY
Erie, Penna.

MANY COMMENTS

You have by far the gratest publications for entertaining a reader. I have read all issues of **FM, MONSTER WORLD, SPACEMEN & SCREEN THRILLS.** They are all terrific altho I have a few complaints. I am referring to some of your articles & reviews on certain monster pix. I think you can pick a heck of a lot better pix to run a spread on than some like SHE-CREATURE, NIGHT OF THE BLOOD-BEAST, BRIDE OF THE MONSTER, etc. Why not do a spread on films like TARANTULA, THE THING **(both of the latter already done)** and BODY SNATCHER?

I am at heart a tremendous Boris Karloff & Bela Lugosi fan and flip every time I see a new foto of them. I have a cool suggestion **(cool it, man)**: why not make a magazine called THE KARLOFF-LUGOSI JOURNAL and just devote it to Karloff & Lugosi? **(Because then the Lorre-Price fans would want a mag all their own and the Lee-Chaney fans another and the O'Brien-Harryhausen animation crowd another—and ther wouldn't be enough sales to make any of them successful business ventures.)** I'm sure there's hundreds of pictures no one has ever imagined existed **(there are, and they're right in the editor's files. But they're not fantastic.)**

I was pleased to see a new foto of my all-time favorite monster, "Blacky La-Goon". Yes, sir, it did my heart good to see him resurrected again in one of his famous "creature" poses. Who played the role of the Creature? **(Ricou Browning.)** In your first "Lagoon Story" you mentioned "The Creature from the Black Lagoon" was published as a book in England—could you tell me how I could get a copy? **(Unfortunately not; it's long been an out-of-print collector's item. Not even many fans in England have a copy.)**

Inclosed you'll find a complete list of Boris Karloff's movies **(138 of them—his next will be THE VENETIAN AFFAIR for MGM and we're personally hoping with all our hearts that The King will make Film #150).**

RANDY NESSELER
Arlington, Va.

NOBLE REQUEST (ANTHDNY NDBLE, THAT IS)

I have a request for an interview with Bramwell Fletcher, the actor who went mad in an early scene of THE MUMMY (Uni. '32). Yep! He's still around. He was the narrator of "Einstein, Poet of Harmony" on the "Look Up & Live" TV show last Oct.

Has anyone ever noticed in the stills from DRACULA that Bela Lugosi's shoes are always highly polished, in those dusty halls of Castle Oracula? **(He was a highly polished actor.)** Bela was once a military man and I believe this is why his shoes & clothes were always neat and in good order.

Back in 1950 when I was a teenager I had the honor of meeting John Carradine



JDHN CARRADINE

and getting his autograph. It was backstage at a summer theater after a performance of "20th Century". He was very polite and shorter in height than he appears on the motion picture screen. I complimented him on his fine acting in THE FACE OF MARBLE & HOUSE OF ORACULA. He was quite pleased even tho he is actually the best living Shakespearean actor of our times.

ANTHONY NDBLE
Brattleboro, Vt.

LUGDSI LIVES ETERNAL

Last summer on TV, Bela Lugosi as a manimal in ISLAND OF LOST SOULS was pictured on a magazine called **Monster in the Lake** for a litterbug commercial. Do you have any more information? **(No, and it litterly bugs us!)**

STEVE STDNE
Portland, Dre.

THE LIVING AND THE DEAD

Could you please tell me if these people are living: Colin Clive, E.E. Clive, Patrick Knowles, Dwight Frye, Valerie Hobson, Robt. Armstrong, Bruce Cabot, Helen Mack & Mae Clarke.

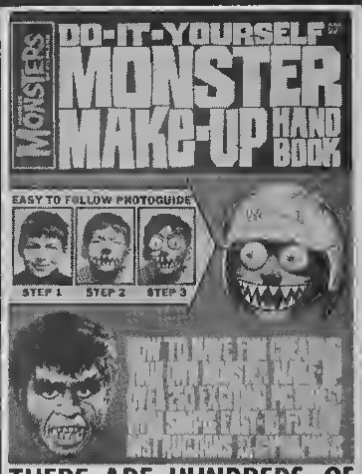
STEVEN MIKULAN
Riverhead, NY

• Both Clives and Dwight Frye are dead; the rest, as far as we know, still living. Bruce Cabot is still acting.

Want to write us? (As if we could stop you!) Address your comments, criticisms, questions, rants, raves whatnots to —
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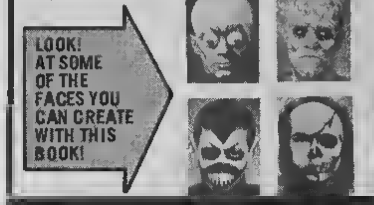


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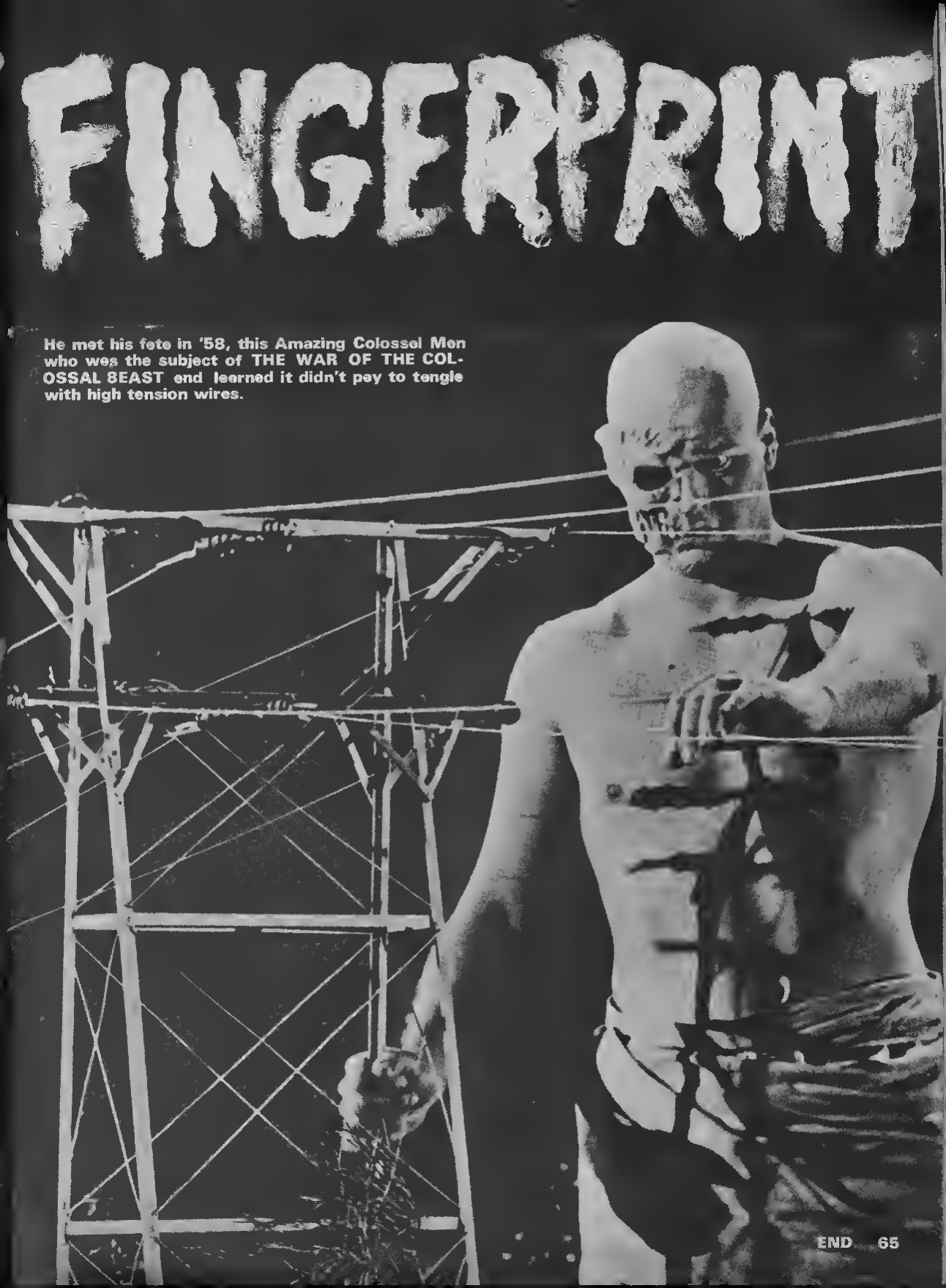
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DEATH'S

SOMETHING HUGE
squashed this car-- and the people in it.
was it the hand of KONG?...KONGA?...
the 50' WOMAN? No, just the amazing giant
on the opposite page...



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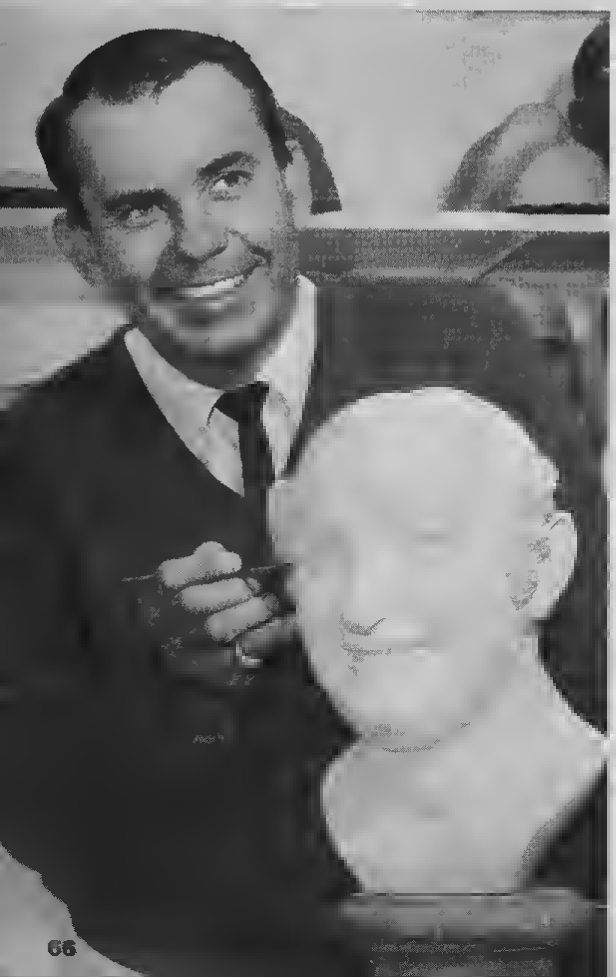


END 65

Men Behind

NEWS FROM THE MAKE-UP WORLD...

Univereel Make-up King BUD WESTMORE indicatee thera'll be some changes mada on Grandpe (Al Lewie) Muneter.



FAMOUS MONSTERS extends monstrous congratulations to GORDON BAU, longtime Dept. Head of Make-Up at Warner Bros. and creator of the fantastically hideous HOUSE OF WAX face for Vincent Price. Gordon has just been elected Vice-Pres. of a commercial make-up line of cosmetics for a Warners project! I learned, incidentally, that the recent HOUSE OF WAX tele-pilot may grow into a full-length theatrical feature. This would mean national, even international, recognition of Gordon's latest make-up: the Price-like character (played by actor Patrick O'Neal) known as "The Hook".

* * *

HORRORWOOD'S #1 Monster Mask Maker DON POST has come up with a real Winner! While creating special lifelike heads for a Canadian wax museum, Post made one fantastic head of PETER LORRE. This head was "worked" from a life mask taken (by Don) of the lat actor shortly before his death. Other horror stars to receive the Post treatment are VINCENT PRICE & BELA LUGOSI!

* * *

MONSTER Make-Up Maestro HARRY THOMAS tells me his latest horror artistry is to be seen in the soon-to-be-released NIGHT CRAWLERS. In this creepy pic actor Charles Kramer sports a badly-scorched face which is the touch of Thomas. Harry also handles the beauty make-up for other CRAWLERS stars such as Pamela Mason. Horror fans will remember HARRY THOMAS for his many fright faces in THE UNEARTHLY, FRANKENSTEIN'S DAUGHTER, MISSILE TO THE MOON and THE BRIDE & THE BEAST. Other Thomas film credits are VOODOO WOMAN, THE NEANDERTHAL MAN, CAT WOMEN OF THE MOON and KILLERS FROM SPACE.

* * *

"MY SONS will do anything to get a monster," tells DICK SMITH, author of Warren Publishing's MAKE-UP HANDBOOK. Seems Dick was cornered by the boys during a recent snowfall and instead of a snow man (Abominable, of course) they and their companion came up with an ICE

The MONSTERS!



HARRY THOMAS hold his craation of a badly-acorchad haad worn by actor CHAS. KRAMER in upcoming THE NIGHT CRAWLERS.



FACE OF LORRE wss crsatad by Hollywood's DON POST for a Canadian Wsx Mussum. Yas, it's dona from a lifs mssk!

BEAST! (Aside from his efforts with ice, Dick is one of the Make-up Profession's coolest artists, his work much admired by his fellow make-up men . . . and that's no snow job.

ENCORE FOR WESTMORE. In spite of the fact that THE MUNSTERS will not be returning to television, BUD WESTMORE continued their make-ups for the upcoming full-length color feature to be released this summer, "MUNSTER GO HOME!" As Bud explains, "The make-up is even more elaborate for the feature; we're spending extra time on detail. For example, Grandpa (Al Lewis) Munster's eyebrows used to be penciled in for TV, but for GO HOME! he wears real ones." And by the way, Bud *almost* makes his screen debut in an upcoming Universal Picture titled INSTANT ARMY. Story is about a World War II unit which acts as a decoy by setting up rubber tanks, wearing masks of important U.S. officers, etc., while the *real* army unit makes a sneak attack on the enemy. One of the make-up men in this army unit is named SGT. BUDDY WESTMORE! But, as is always typical of Hollywood, Westmore won't be cast in this role. Maybe they figure he doesn't quite look enough like himself! However, Bud manages to get a monster into the pic: a CREATURE FROM THE BLACK LAGOON type will make a special gust appearance! We say "gust" because you'll only see it for a fraction of a second—then gone with the wind! Fans may write to Bud Westmore c/o the Make-up Dept. Universal Pictures Studios, 100 Universal City Plaza, Universal City, California 91608. Ask him if he's appeared in any movies lately!

* * *

SO YOU WANT TO BE A MAKE-UP MAN? Next issue we'll take a glimpse into the Profession as we follow a make-up man thru a hard day's work. Also we'll tell you all about the S.M.A. (Society of Make-up Artists). **END**

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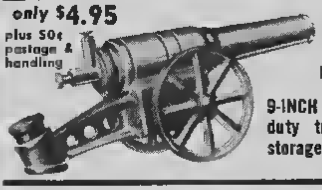
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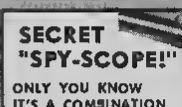
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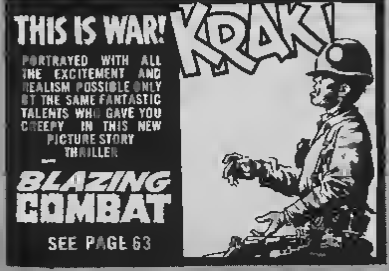
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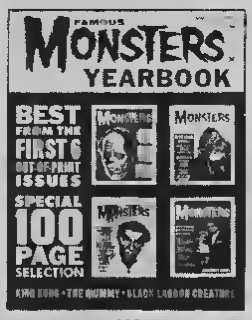
This tiny SPY CAMERA is only 2 inches long but will take clear, sharp 2½" x 2½" pictures that can be blown up to snapshot size. Camera has fixed-focus lens and quality two-speed shutter. Uses low cost film 110 pictures to a roll). Complete with pigskin case and 6 rolls of film that will give you 60 pictures! Camera, case & film—all for only $2.00 plus 25c for postage & handling.



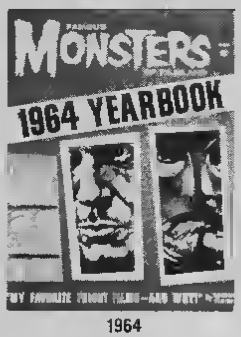
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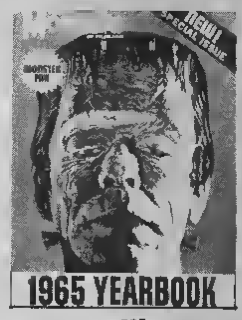
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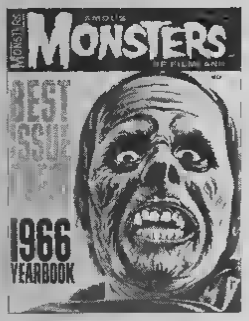
1963
YEARBOOK



1964
YEARBOOK



1965
YEARBOOK



1966
YEARBOOK



#10 "MENACE" OF
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#18 MAKE-UP
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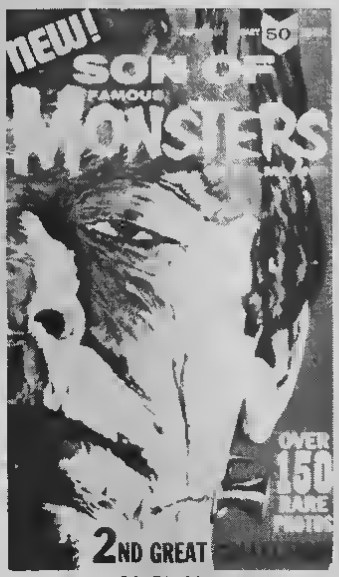
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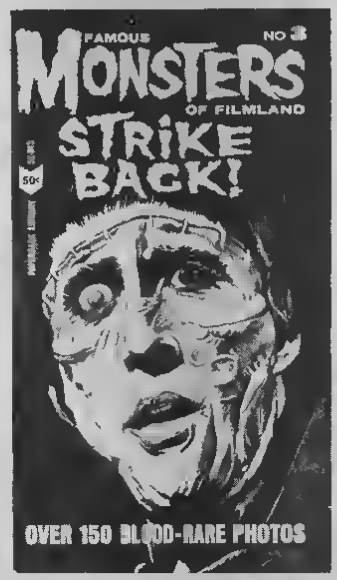
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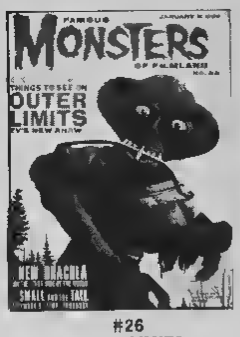
PAPERBACK #1



PAPERBACK #2



PAPERBACK #3



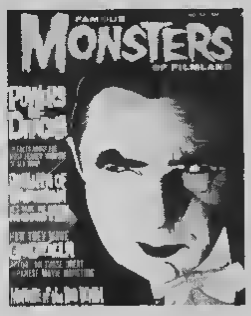
#26
OUTER LIMITS



#28 CHANEY
UNMASKED



#29
CHRISTOPHER LEE



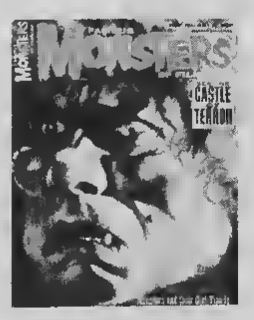
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OF ORACULA



#31 SPECIAL
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#32 CONTEST
WINNERS



#33
THE HUNCHBACK



#34
JEKYLL & HYOE



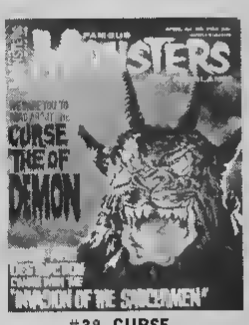
#35 DRACULA
INVAOES ENGLANO



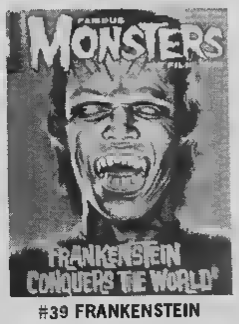
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☐#28 ($1)
☐#29 ($1)
☐#30 ($1)
☐#31 (60c)
☐#32 (60c)
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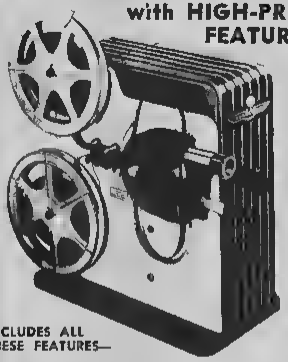
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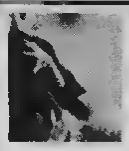
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SUPERNATURAL TECHNICOLOR!

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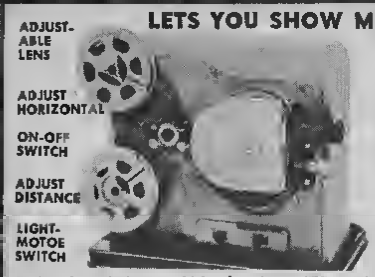
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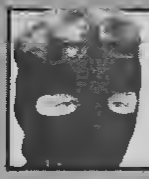
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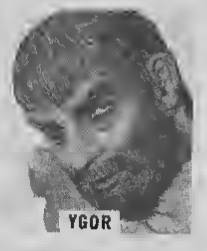
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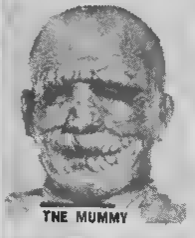
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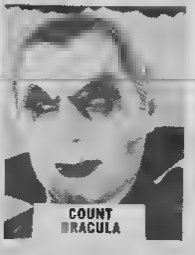
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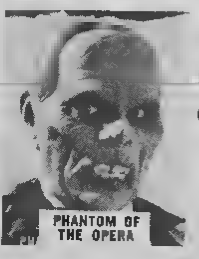












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The Batman (Lewis Wilson), and his young assistant, Robin, the Boy Wonder (Douglas Croft), hit on the trail of an enemy sabotage ring, when Bruce's girl friend, Linda (Shirley Patterson), asks the pair to help her free her uncle, Martin Warren (Gus Glassmire), from the clutches of the ring. The Batman learns that the ring plans to steal the city's radium supply from the city hospital, and hurries there to prevent the theft. A terrific fight ensues, and the attempted robbery is thwarted. However, during the battle, the Batman is forced to the roof, and staggered by the rain of blows poured on him, is finally sent reeling over the ledge into space!

CHAPTER 2—The Bat Cave

The Batman lands unhurt on a painter's scaffolding, and returning to the roof, captures one of the gangsters with Robin's aid. Back at the Batman's hideout, the Bat Cave, the gangster reveals that a Dr. Daka (J. Carrol Naish) directs the ring from the House of the Open Door. Disguised, the Batman and Robin visit the Open Door, and discover Linda a prisoner there. Hooking ropes over electric cables suspended between buildings, the Batman and Robin climb to the room where she is imprisoned and overcome a number of the mobsters. Then carrying the unconscious Linda, the Batman slowly makes his way back over the cables. One of the gangsters breaks a wire and touches the raw end against the cables. Sparks and flames engulf the pair. Suddenly the Batman loses his balance and he and Linda plunge into space!

CHAPTER 3—The Living Corpse

The Batman leaps from the car as it plunges over the cliff. At home, an assignment from Washington awaits him. He is to protect the new Lockwood airplane motor. Two of the Lockwood men are abducted by Daka and transformed into Zombies. Just before a test flight, the Batman secrets himself in the plane. No sooner is he hidden, than the new Zombies enter the plane dressed in pilots' clothes. Following Daka's radio directions, the Zombies take the plane into the air. Suddenly the doctor sees the Batman on his television screen and orders the Zombies to attack. Out of control, the plane attracts attention and suffers a direct hit, and crashes to earth!

CHAPTER 4—Poison Peril

The Zombies are killed in the crack-up, but the Batman miraculously escapes injury. Back in town, Colton, (Charles Middleton), an old friend of Linda's uncle, is searching for him. He has discovered a radium mine. Daka learns of Colton's mine and attempts to lure him to an old smelter. In order to force him to reveal the mine's location. The Batman learns of Daka's ruse, and takes Colton's place at the rendezvous. He and Robin attack the gangster and a battle royal follows. In the melee, an acid vat is tipped over, and a stream of acid hits on exposed high-tension wire. There is a blinding flash. Debris and timber fall, burying the Batman!

CHAPTER 5—Executioner Strikes

Robin raises the trap-door and pulls his pal to safety. Linda, now a Zombie, writes a note to the Batman asking him to meet her at an isolated building. Though suspecting a ruse, the Batman goes there. Daka's men overpower him and pack him into a crate. The crate is then tossed into a cave of ravenous alligators. It crashes down on the beasts sending them into frenzied attack!

CHAPTER 6—Doom of the Rising Sun

Robin comes to the Batman's rescue. He knocks out one of the gangsters and frees his fighting friend. The pair crash into Daka's inner sanctum, and after a terrific battle, overpower Daka and his men. The Batman orders the doctor to return Linda and her uncle from their Zombie state to normality. After doing this, Daka, makes a break for freedom, and is accidentally plunged into the alligator pit. As the police arrive to take the gang into custody, the Batman and Robin disappear—their work, for the present, is done!

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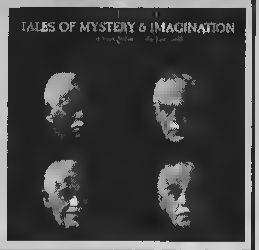
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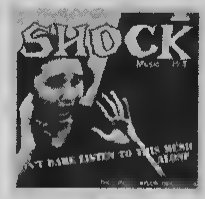
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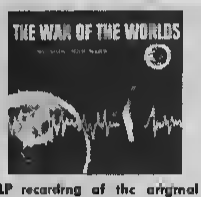
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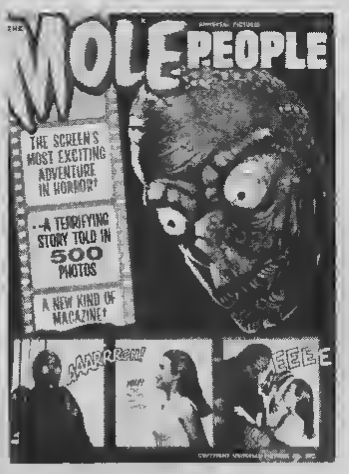
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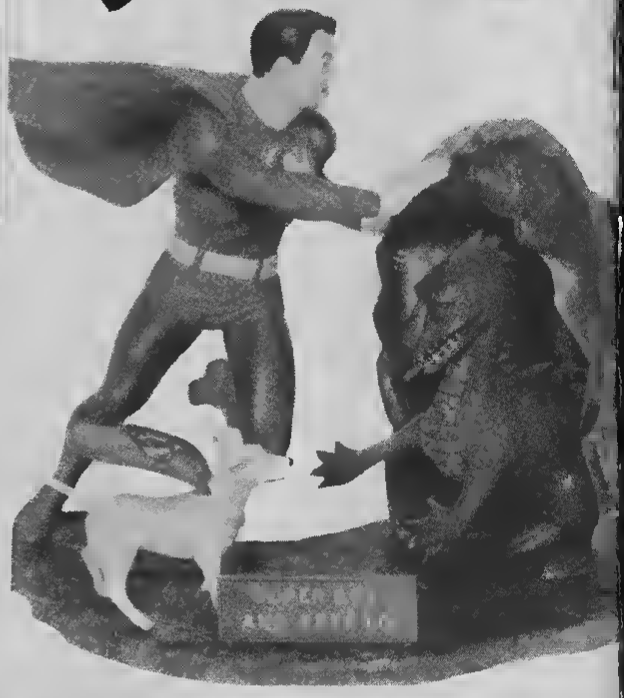
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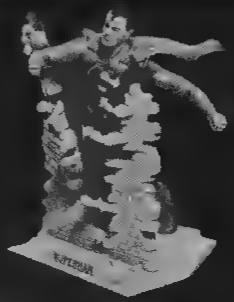


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